Authorized Edition

Guitar

WITH TABLATURE

HOT METAL Vol.II

GUNS N' ROSES · VAN HALEN · METALLICA · TESLA
VINNIE VINCENT INVASION · FASTER PUSSYCAT

Cherry Lane Music Company, Inc

HOT METAL Vol. II

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ISBN: 0-89524-439-X

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Metallica - Ross Halfin
Tesla - Neil Zlozower
Vinnie Vincent Invasion - Mark Weiss
Faster Pussycat - Jay David Buchsbaum

ALPHABETICAL CONTENTS

49 / BLACKENED
As recorded by METALLICA
78 / BREAKOUT
As recorded by VINNIE VINCENT INVASION
102 / CATHOUSE
As recorded by FASTER PUSSYCAT
63 / CUMIN' ATCHA LIVE
As recorded by TESLA
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As recorded by VAN HALEN

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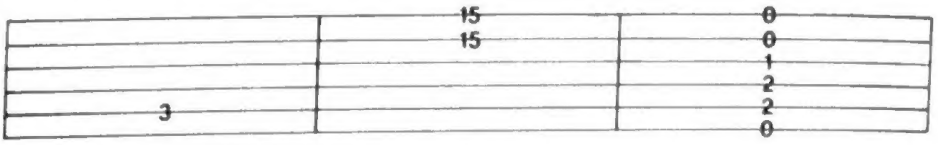
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

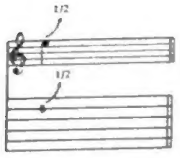


5th string, 3rd fret

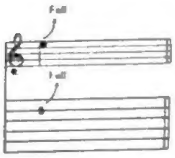
1st string, 15th fret, , 2nd string, 15th fret, played together

an open E chord

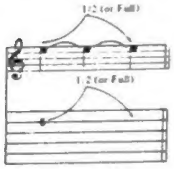
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



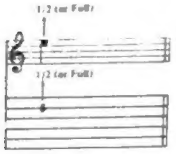
BEND: Strike the note and bend up ½ step (one fret)



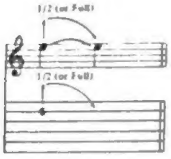
BEND: Strike the note and bend up a whole step (two frets)



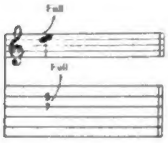
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



GHOST BEND: Bend the note up ½ (or whole) step, then strike it.

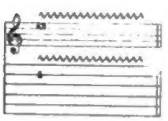


GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



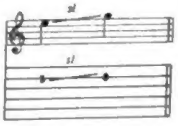
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

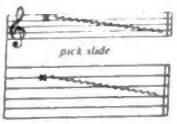
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



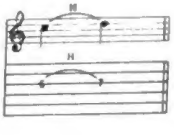
SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.

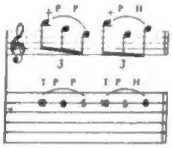


PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

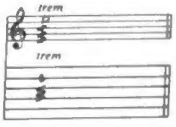


HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

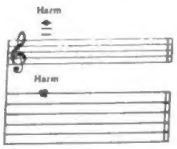
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



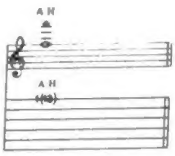
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



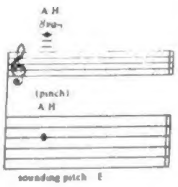
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



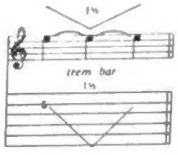
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated, then it is struck. A chime-like sound is produced.



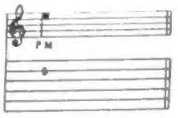
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



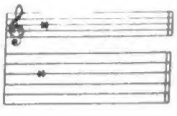
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (PM): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

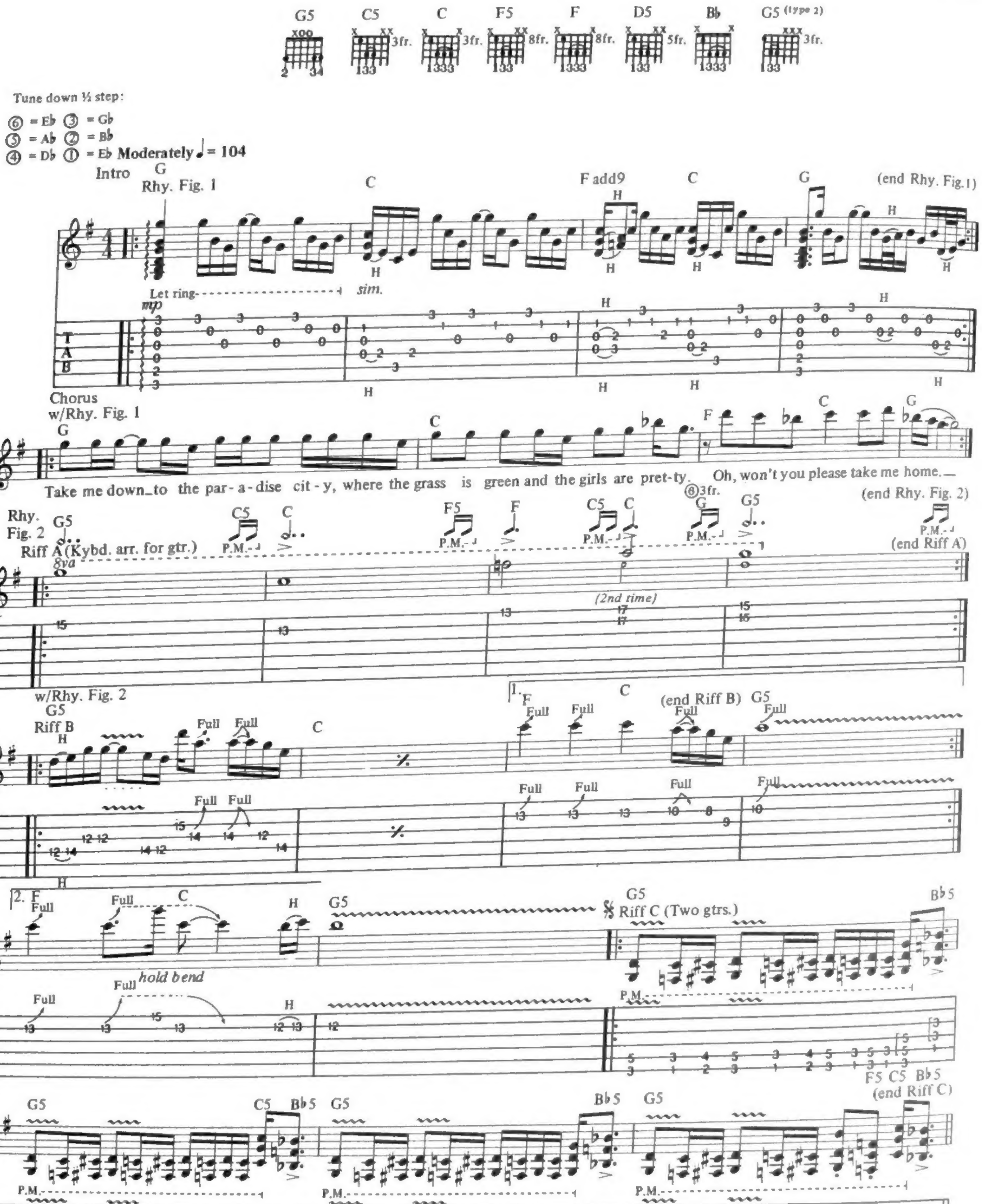
NEIL ZLOZOWER

GUNS N' ROSES

PARADISE CITY

As recorded by GUNS N' ROSES

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin',
Duff "Rose" McKagan and Steven Adler



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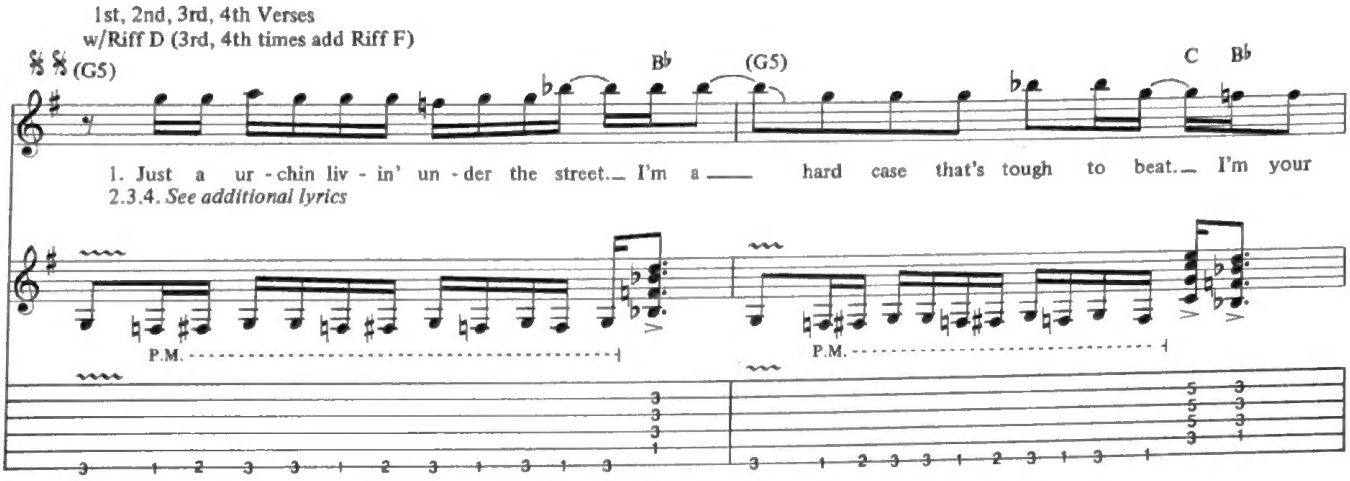
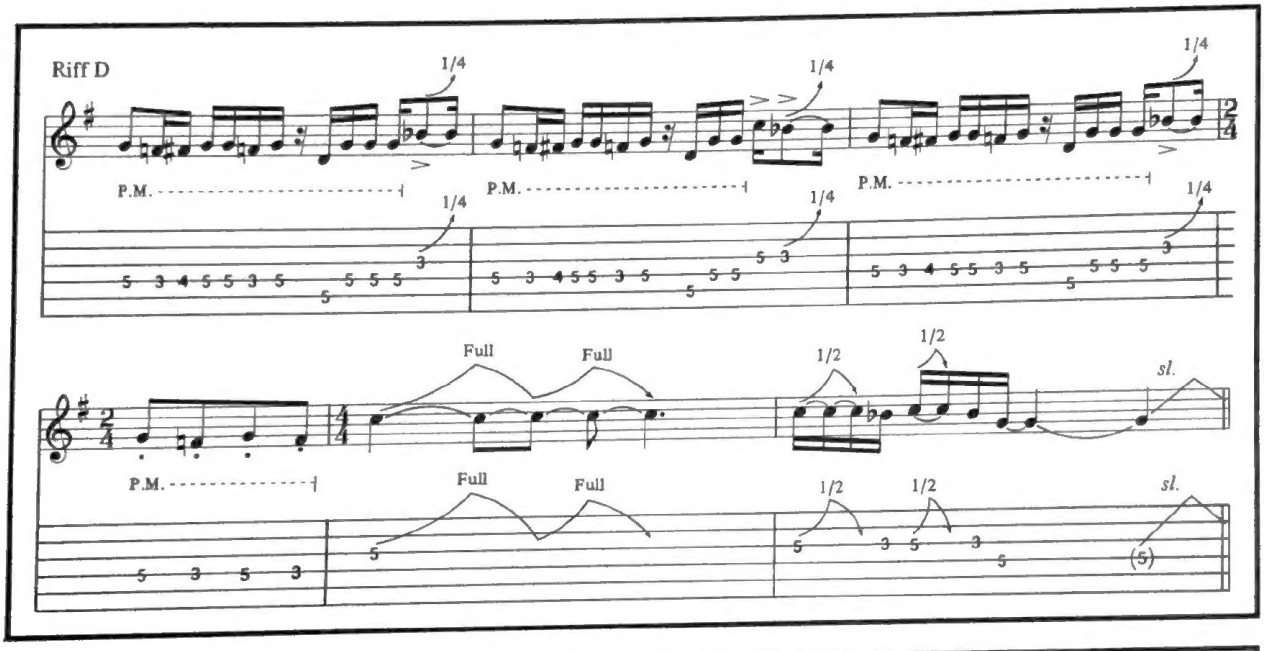
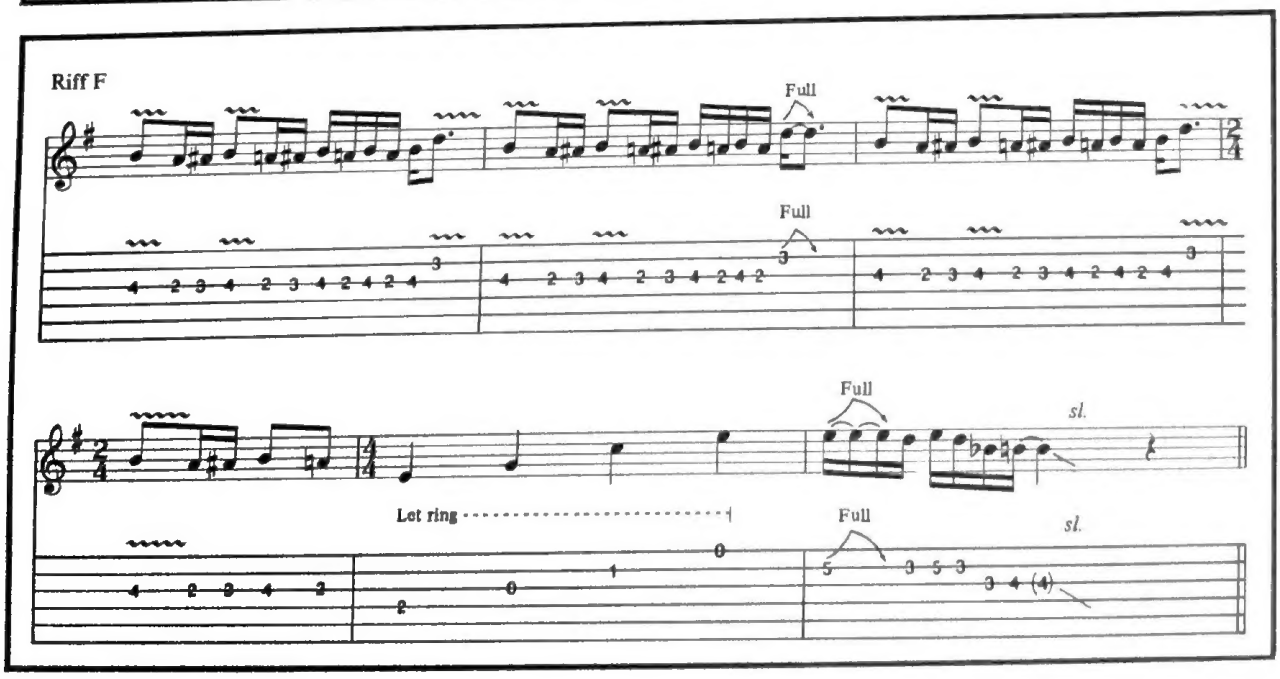
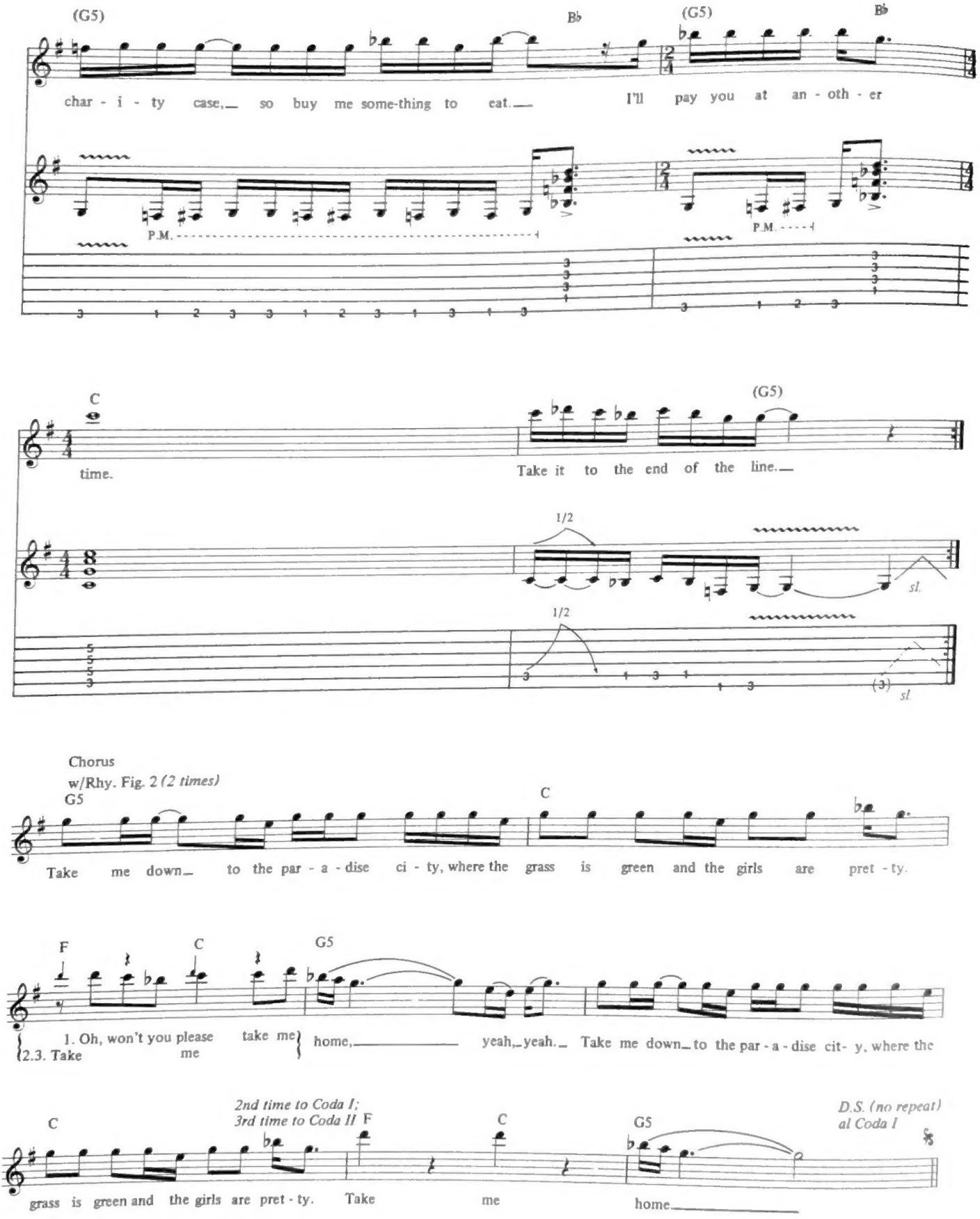
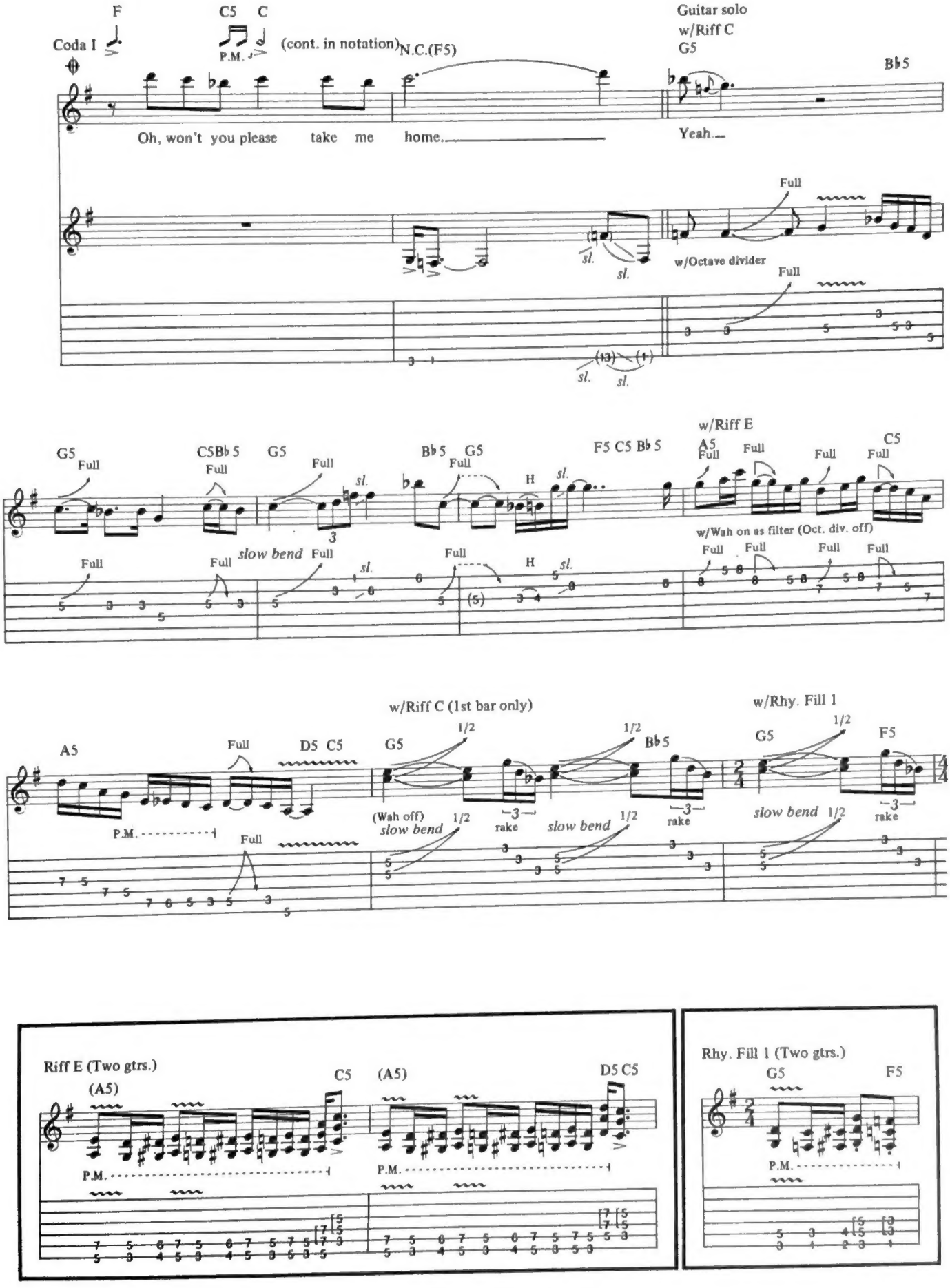
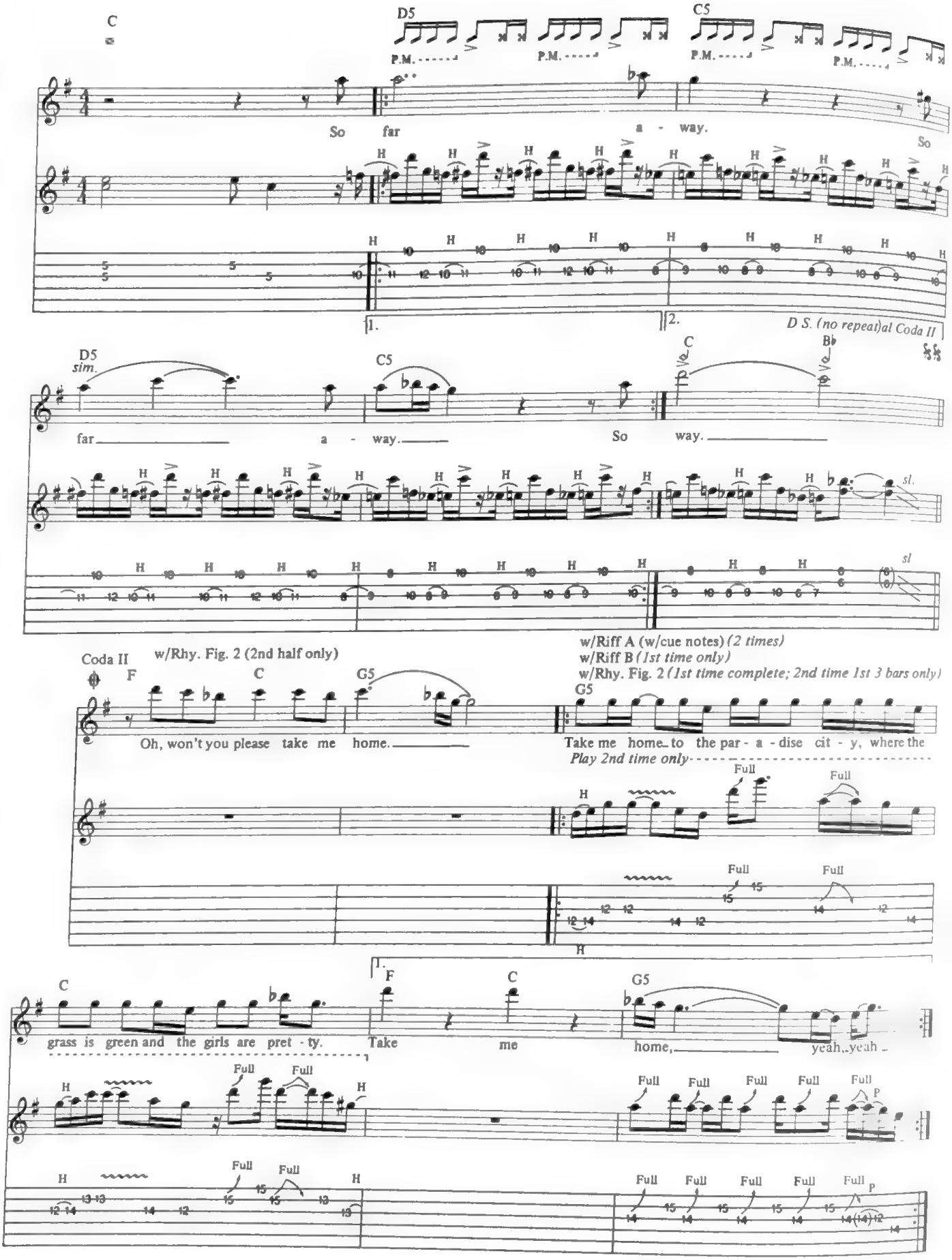

1st, 2nd, 3rd, 4th Verses
w/Riff D (3rd, 4th times add Riff F)
(G5)
B♭
(G5)
C
B♭
1. Just a ur - chin liv - in' un - der the street. I'm a hard case that's tough to beat. I'm your
2.3.4. See additional lyrics
P.M.
P.M.

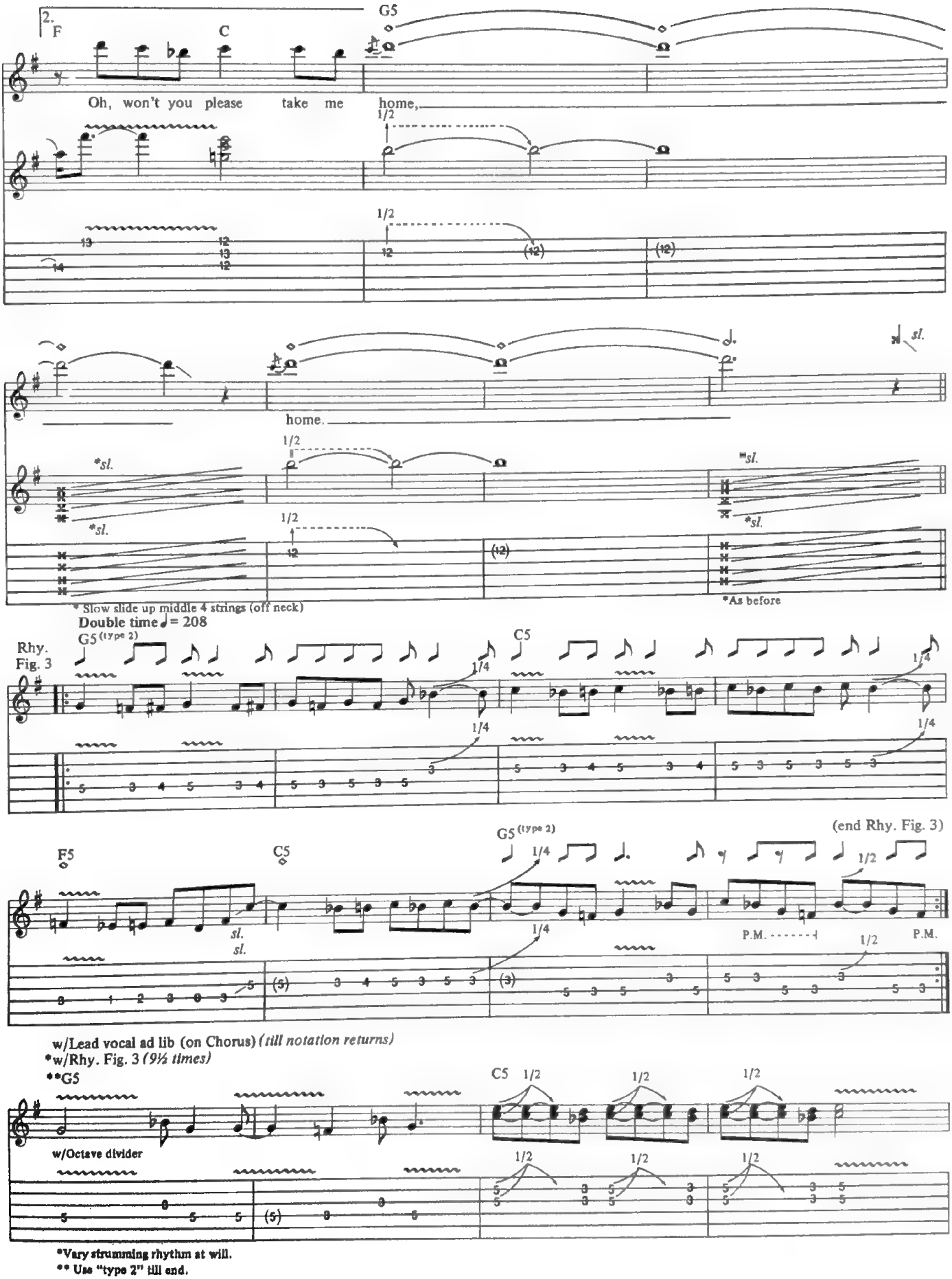

Riff D
1/4
P.M.
Full
1/2
sl.

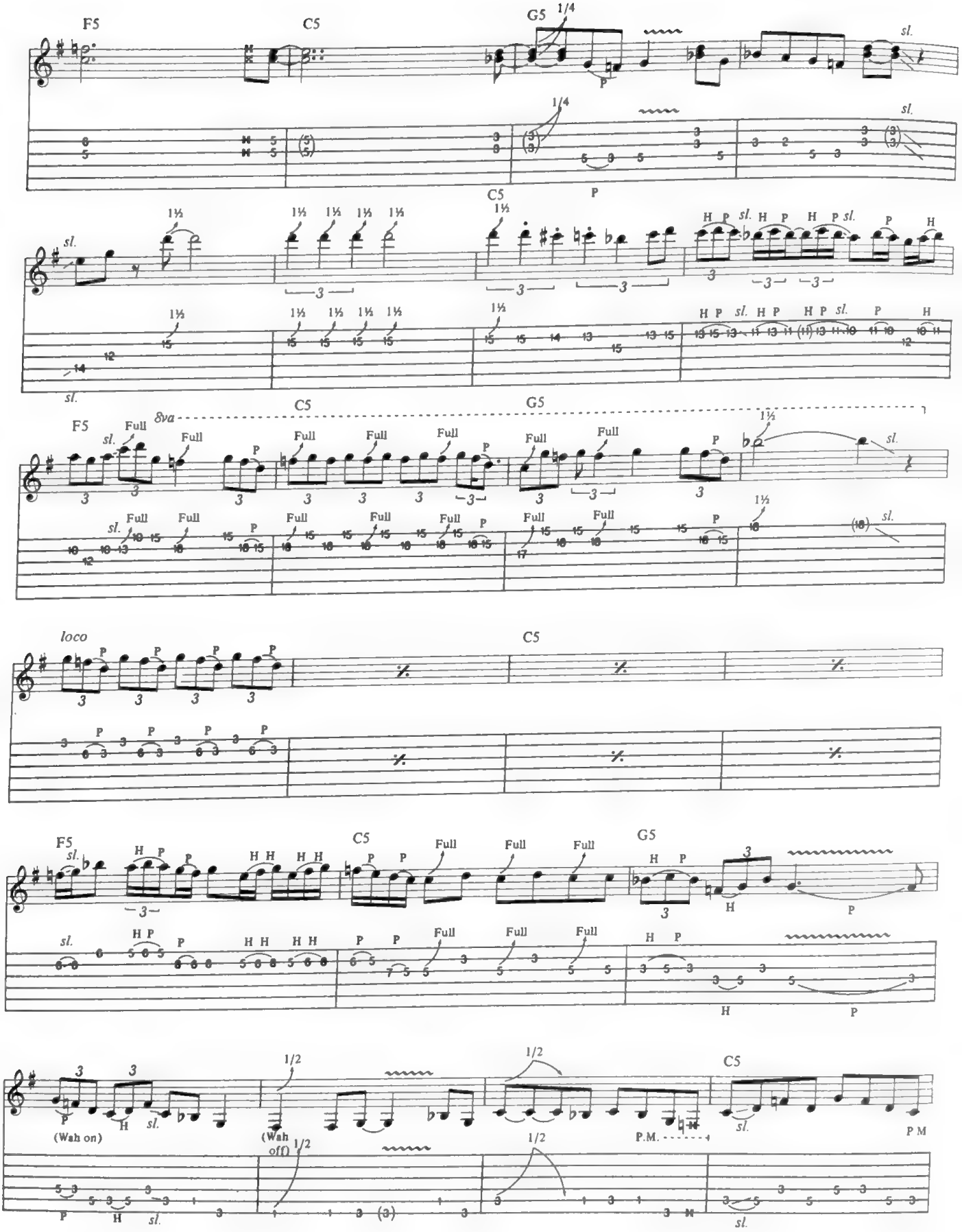

Riff F
Full
Let ring
sl.

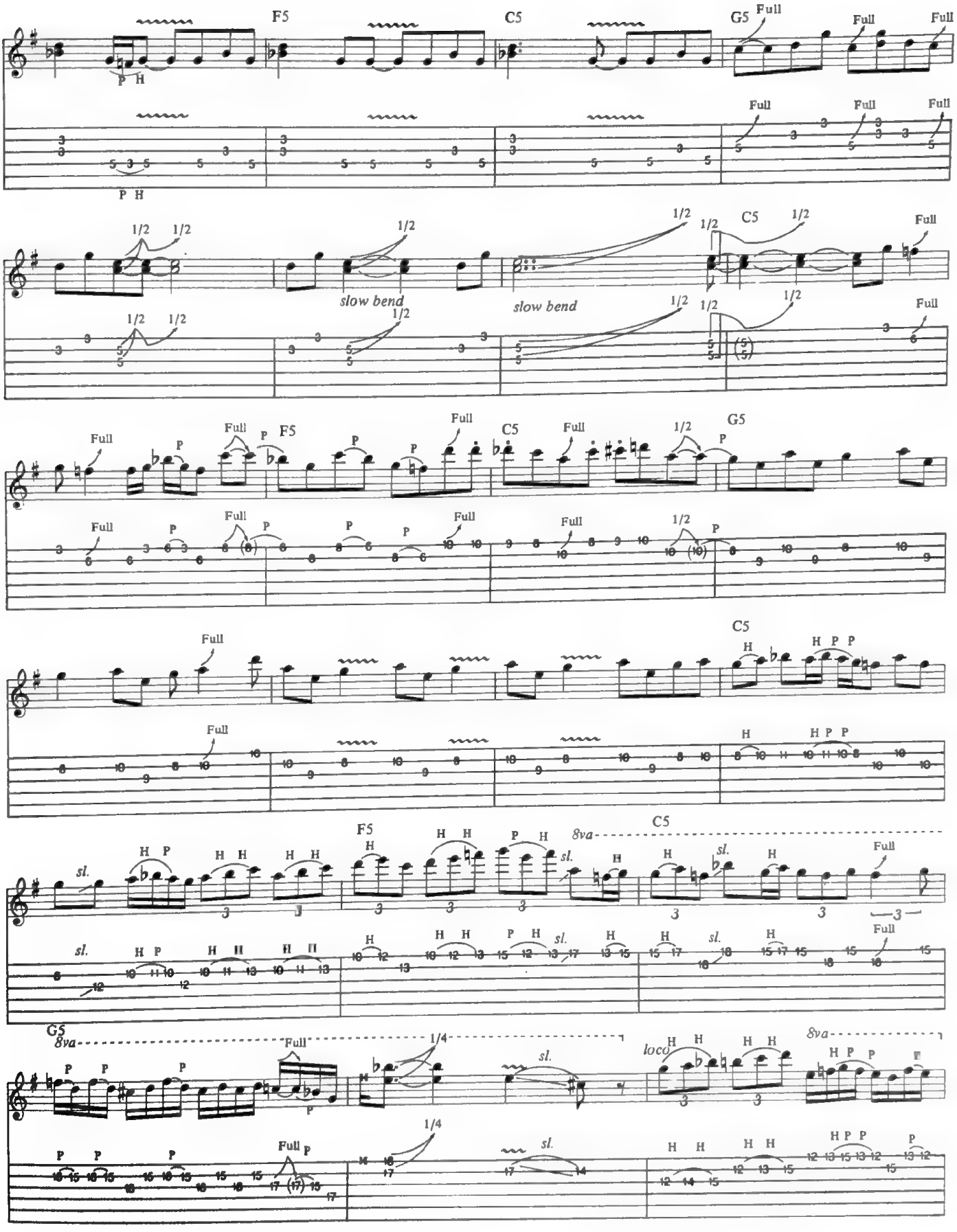

(G5)
B♭
(G5)
B♭
char - i - ty case, so buy me some-thing to eat.
I'll pay you at an - oth - er
P.M.
P.M.
C
(G5)
time.
Take it to the end of the line.
1/2
sl.
1/2
(3)
sl.
Chorus
w/Rhy. Fig. 2 (2 times)
G5
C
Take me down to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.
F
C
G5
1. Oh, won't you please take me
2.3. Take me
home, yeah, yeah. Take me down to the par - a - dise cit - y, where the
2nd time to Coda I;
3rd time to Coda II
D.S. (no repeat)
al Coda I
C
F
C
G5
grass is green and the girls are pret - ty.
Take me
home

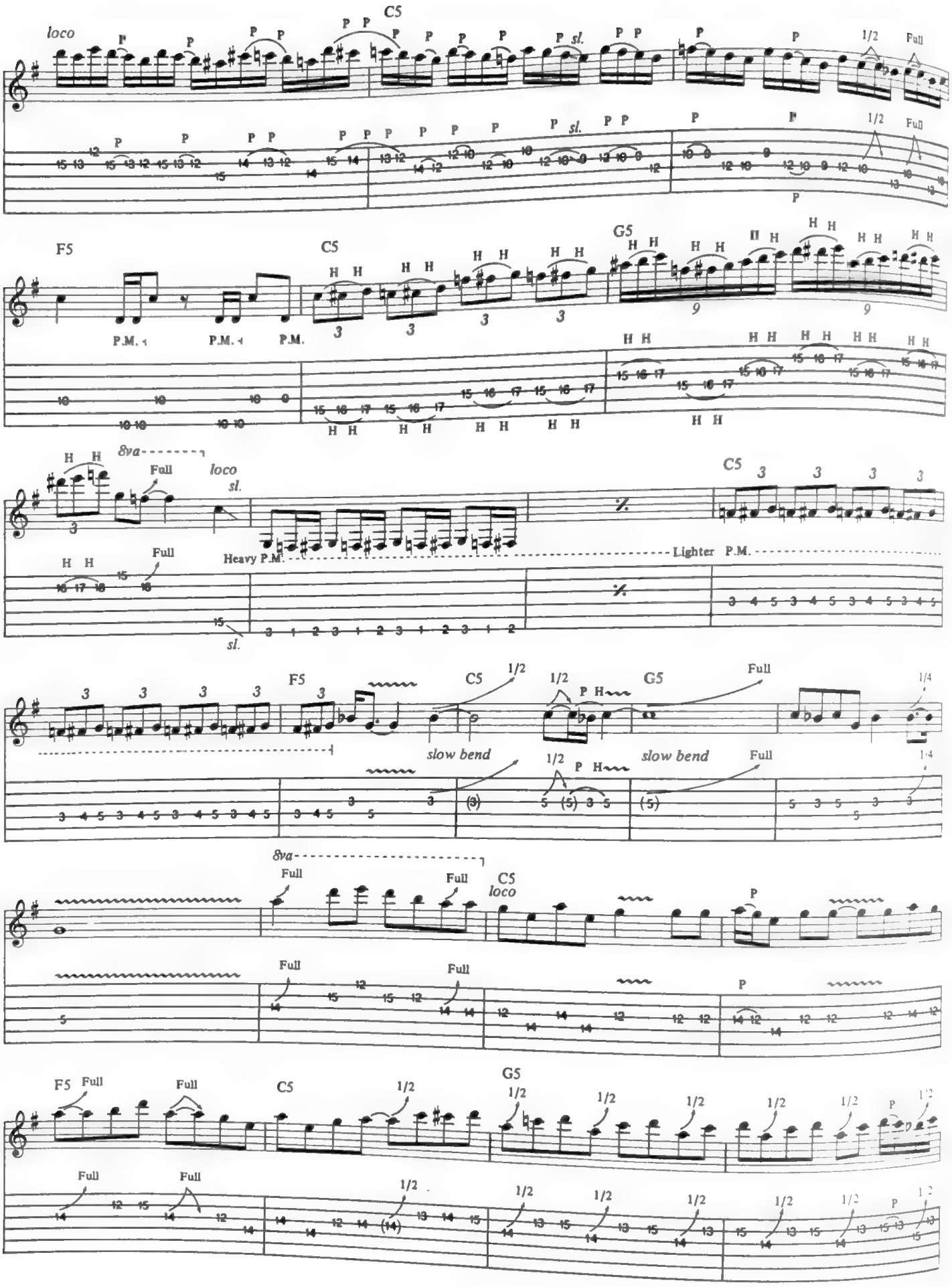

Coda I
F
C5
C
P.M.
(cont. in notation)
N.C.(F5)
Guitar solo
w/Riff C
G5
B♭5
Oh, won't you please take me home.
Yeah.
Full
sl.
w/Octave divider
(13)
(1)
w/Riff E
A5
C5
G5
C5B♭5
B♭5
F5 C5 B♭5
H
slow bend
w/Wah on as filter (Oct. div. off)
w/Riff C (1st bar only)
w/Rhy. Fill 1
D5 C5
1/2
(Wah off)
rake
F5
Riff E (Two gtrs.)
(A5)
Rhy. Fill 1 (Two gtrs.)

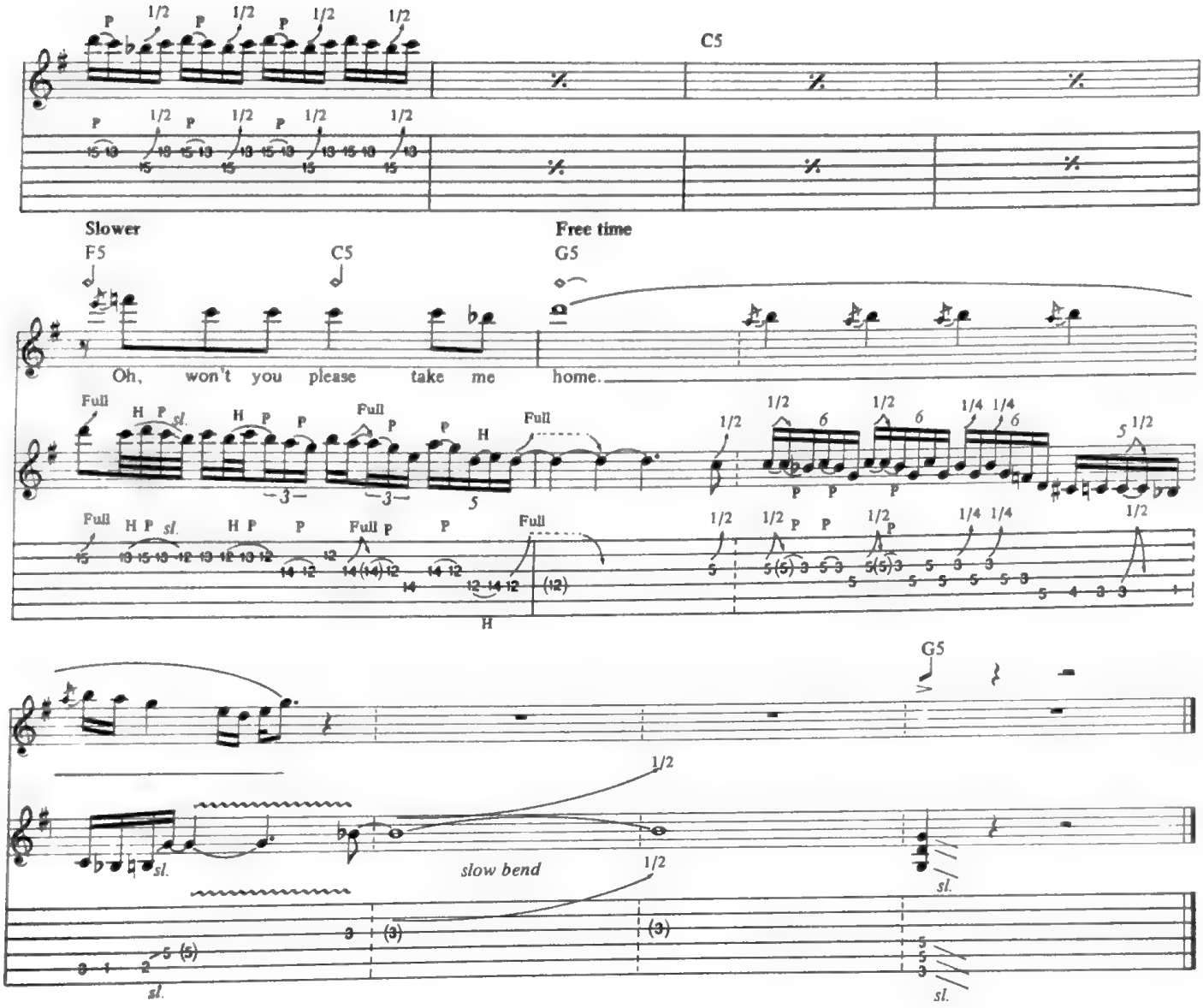

C
D5
C5
P.M.
So far a - way.
So
1.
2.
D S. (no repeat)al Coda II
D5
sim.
C5
C
Bb
far a - way.
So way.
sl.
Coda II
w/Rhy. Fig. 2 (2nd half only)
F
C
G5
w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)
Oh, won't you please take me home.
Take me home to the par - a - dise cit - y, where the
Play 2nd time only
Full
grass is green and the girls are pret - ty.
Take me home, yeah, yeah


2.
F
C
G5
Oh, won't you please take me home,
1/2
home.
*sl.
* Slow slide up middle 4 strings (off neck)
*As before
Double time ♩= 208
Rhy. Fig. 3
G5 (type 2)
C5
1/4
(end Rhy. Fig. 3)
F5
P.M.
w/Lead vocal ad lib (on Chorus) (till notation returns)
*w/Rhy. Fig. 3 (9½ times)
**G5
w/Octave divider
*Vary strumming rhythm at will.
** Use "type 2" till end.


F5
C5
G5
1/4
sl.
P
1½
H P
Full
8va
loco
(Wah on)
(Wah off)
1/2
P.M.
P M


F5
C5
G5
Full
slow bend
1/2
P H
8va
loco
sl.
1/4


loco
C5
sl.
1/2
Full
F5
P.M.
G5
8va
Heavy P.M.
Lighter P.M.
slow bend
1/4



Additional Lyrics

2. Ragz to richez, or so they say.
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble when it's just a game.
Ya treat it like a capital crime.
Everybody's doin' their time. *(To Chorus)*

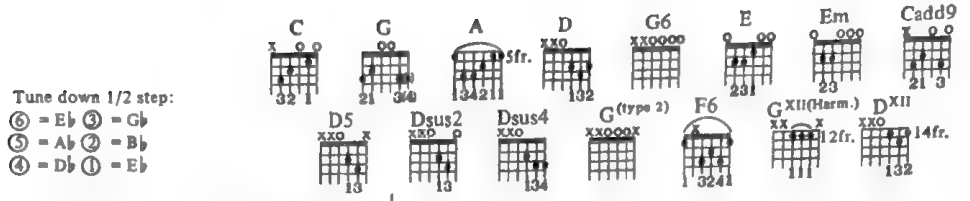
3. Strapped in the chair of the city's gas chamber,
Why I'm here I can't quite remember.
The surgeon general says it's hazardous to breathe.
I'd have another cigarette but I can't see.
Tell me who ya gonna believe? *(To Chorus)*

4. Captain America's been torn a part.
Now he's a court jester with a broken heart.
He said, "Turn me around and take me back to the start."
I must be losin' my mind. "Are you blind?"
I've seen it all a million times. *(To Chorus)*

PATIENCE

As recorded by GUNS N' ROSES

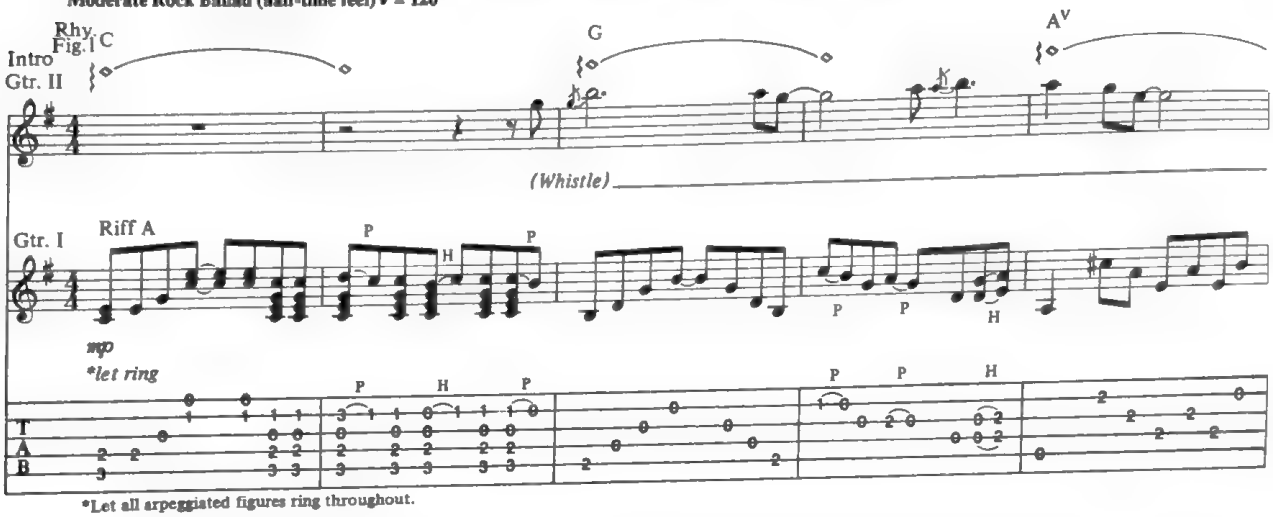
Words and Music by
W. Axl Rose, Slash, Izzy Stradlin',
Duff "Rose" McKagan and Steven Adler



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

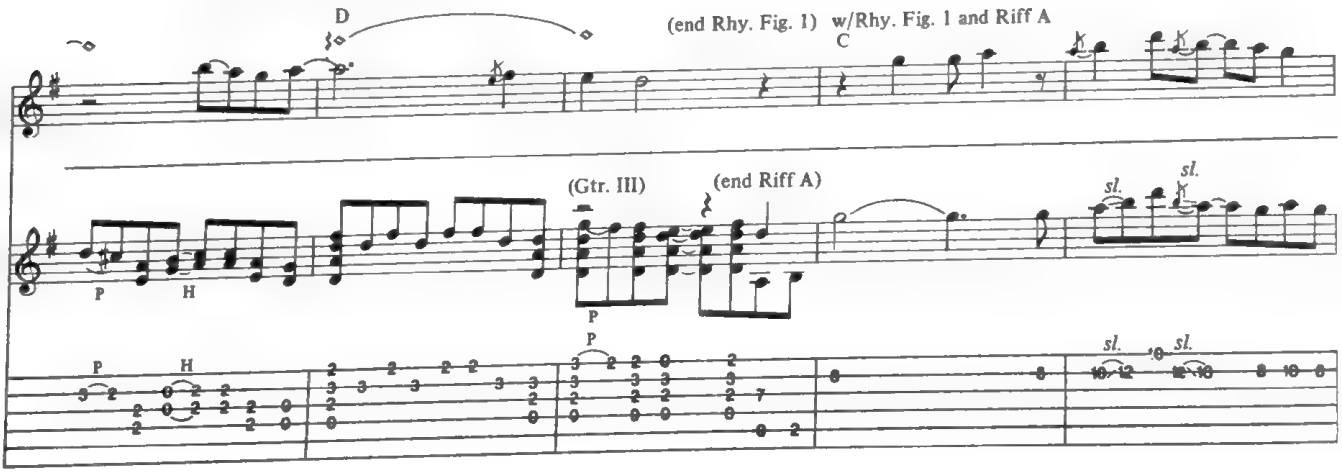
Moderate Rock Ballad (half-time feel) ♩ = 120

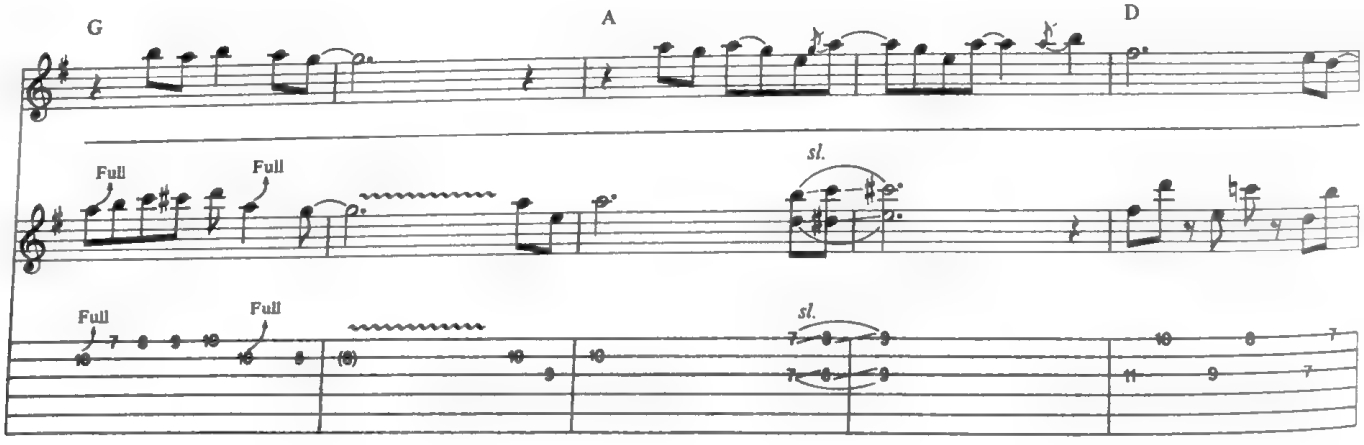
Intro
Rhy. Fig. I
Gtr. II



Gtr. I
Riff A

*Let all arpeggiated figures ring throughout.





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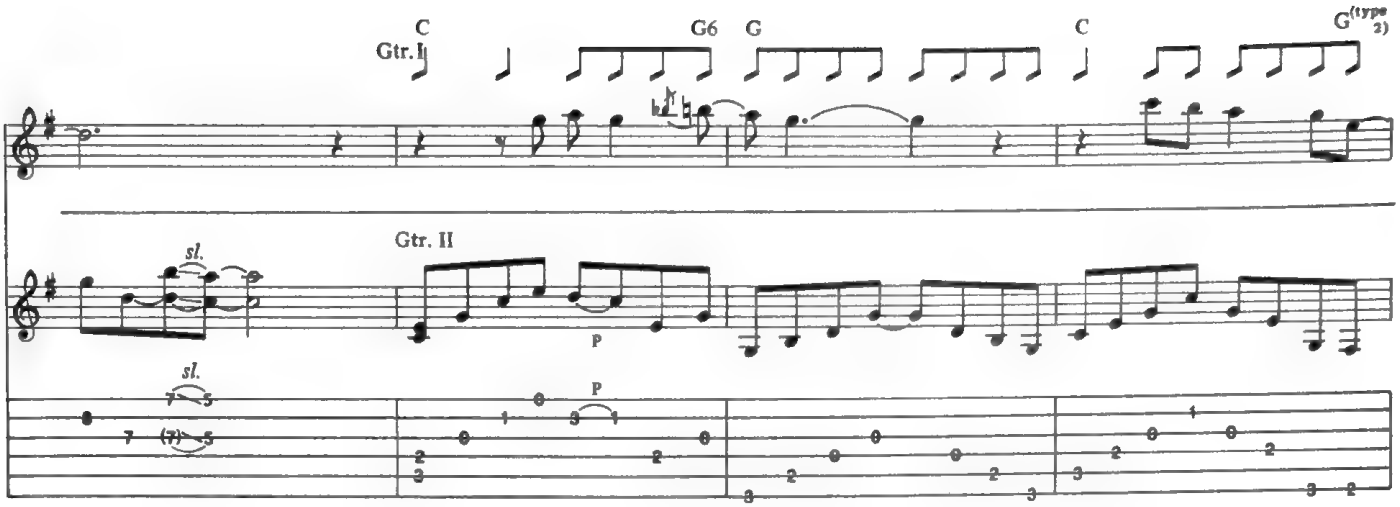
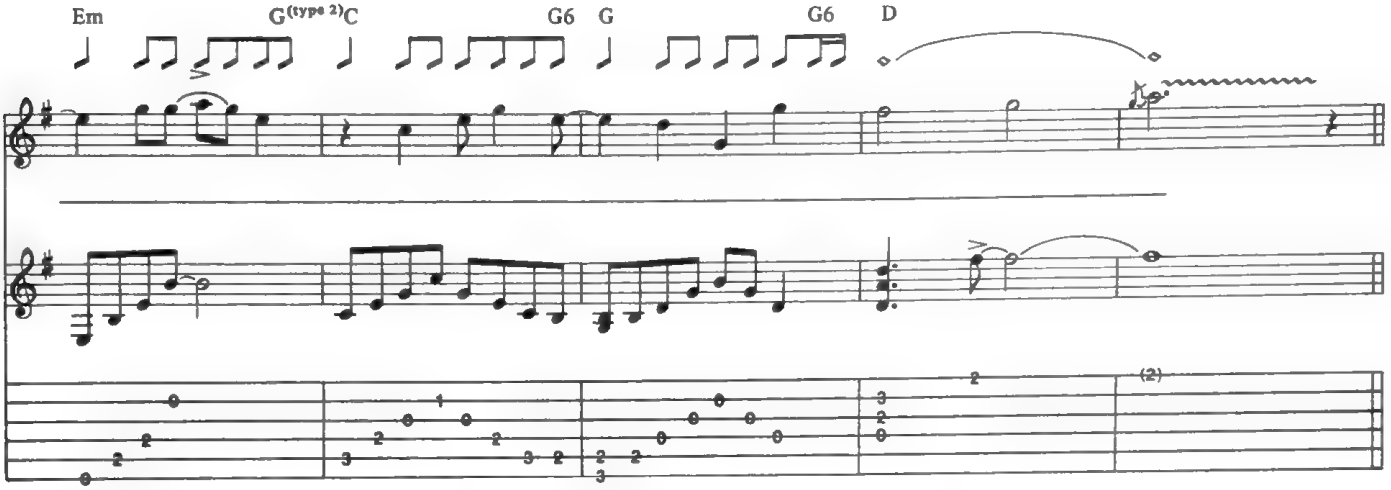
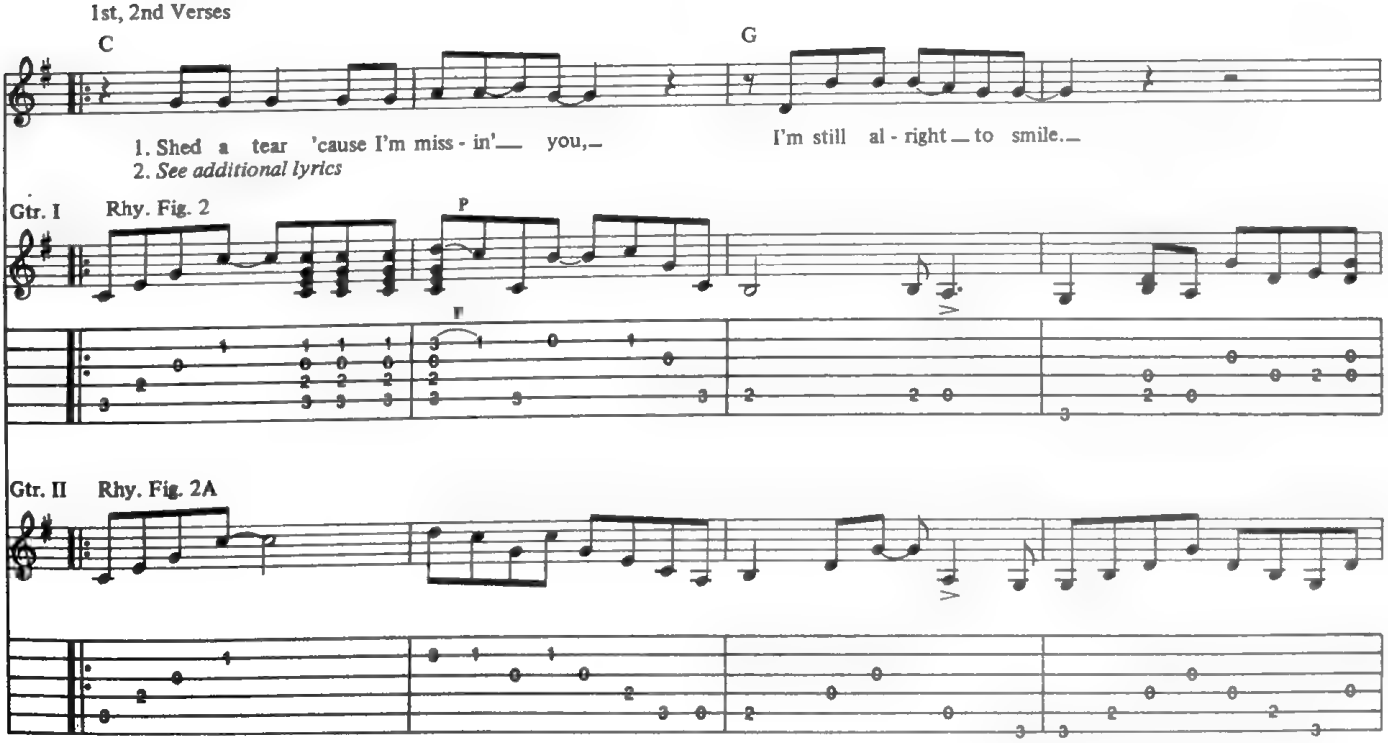
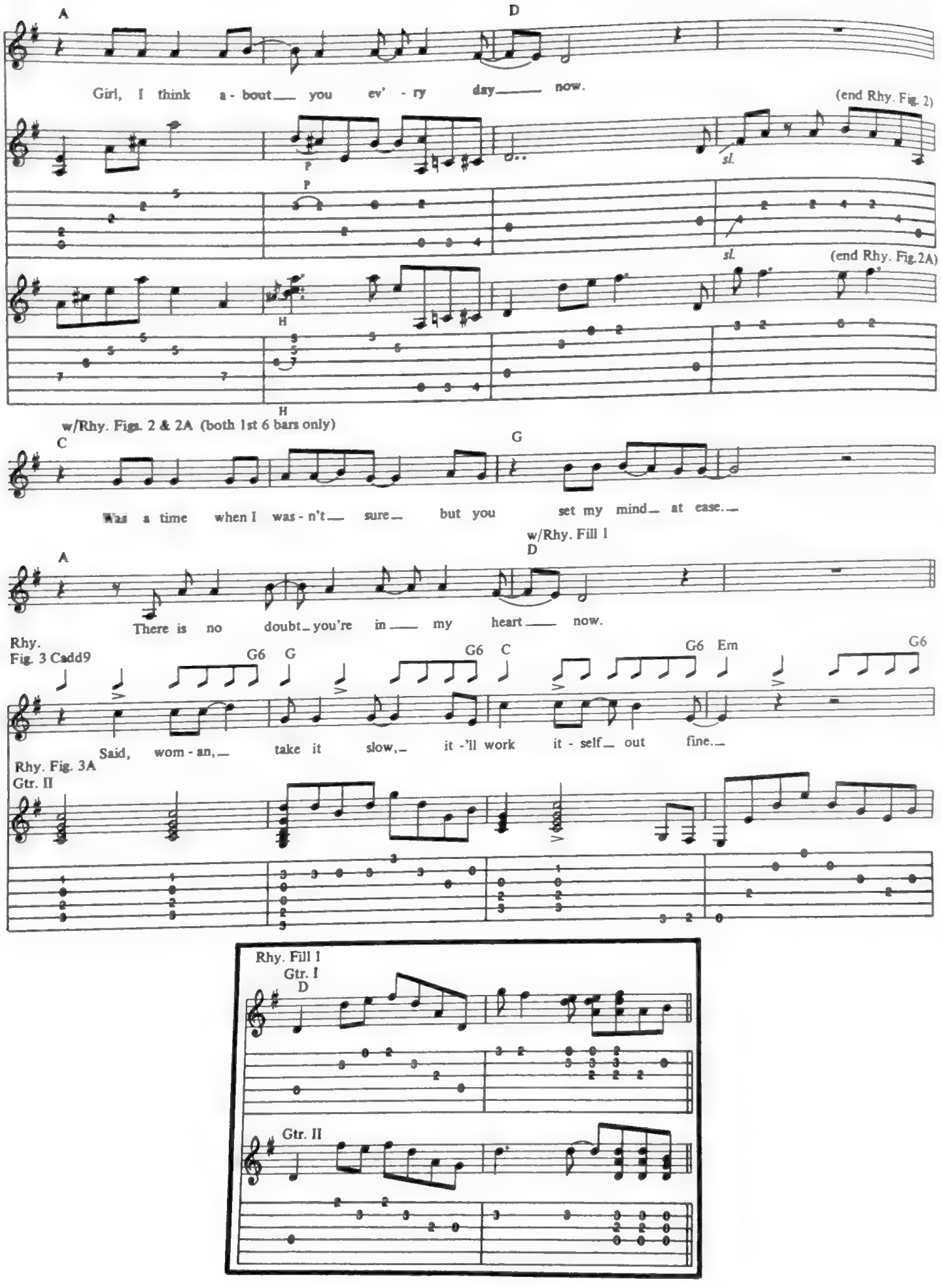
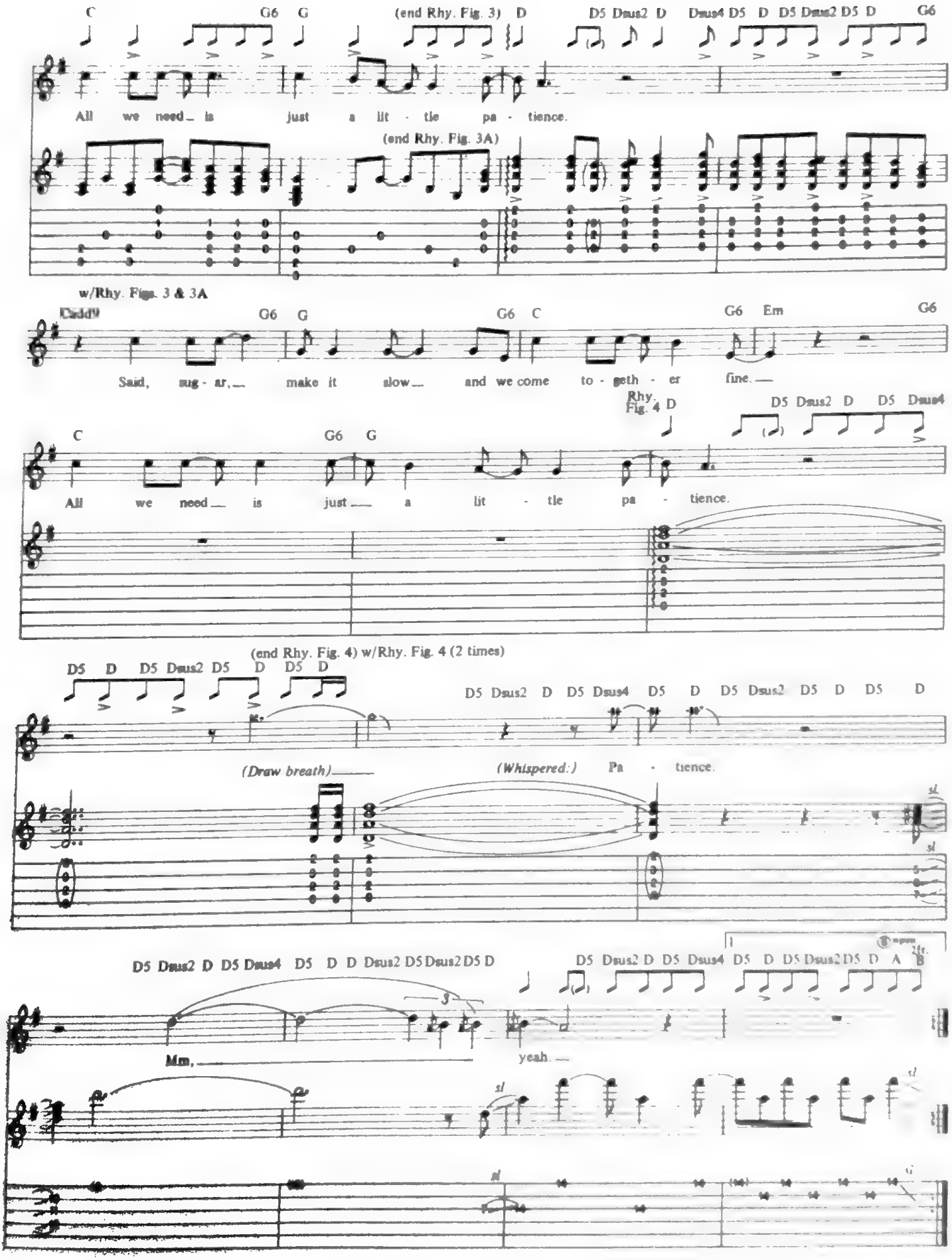
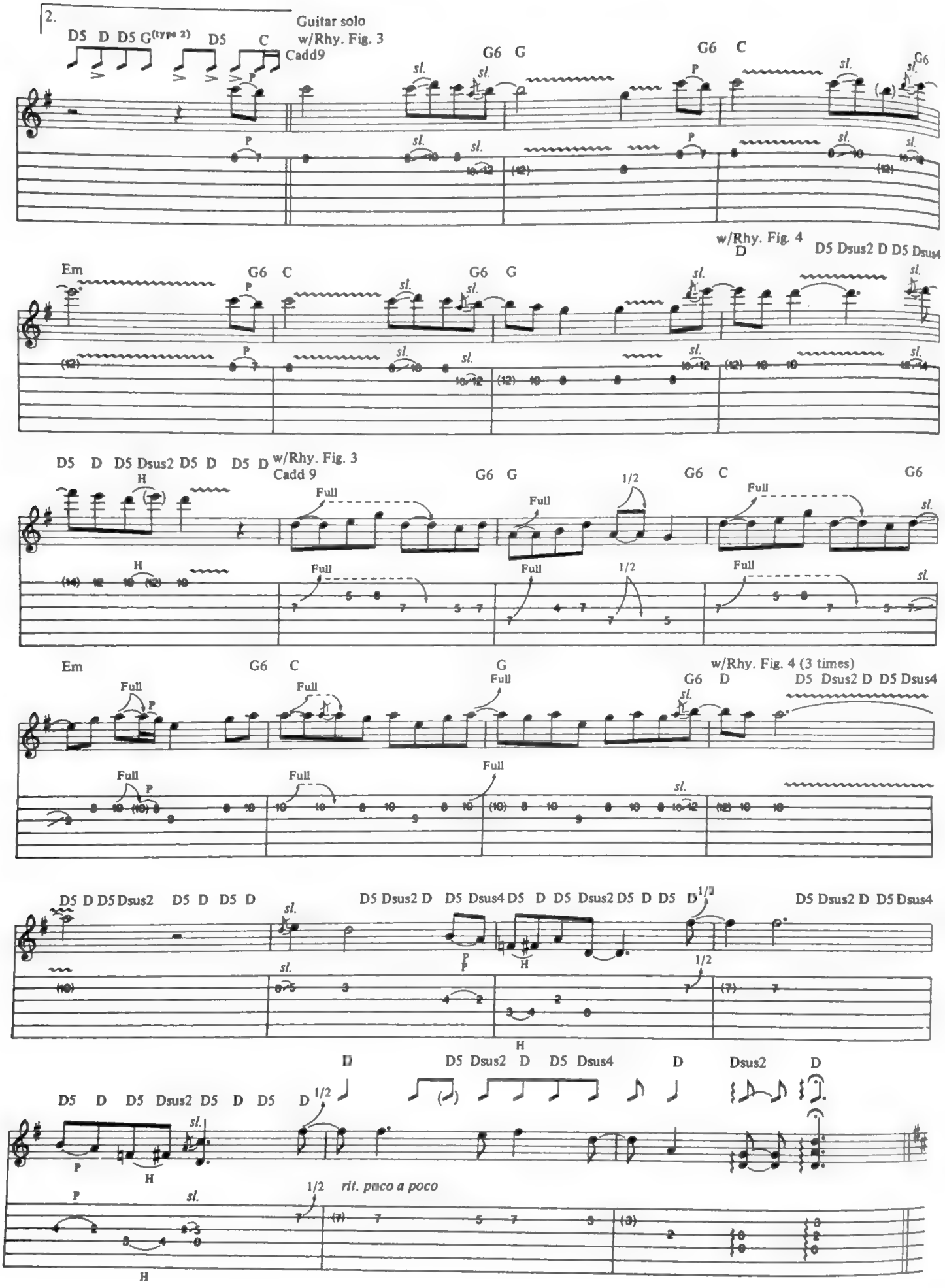

C
Gtr. I
G6
G
C
G(type 2)
Gtr. II
sl.
P

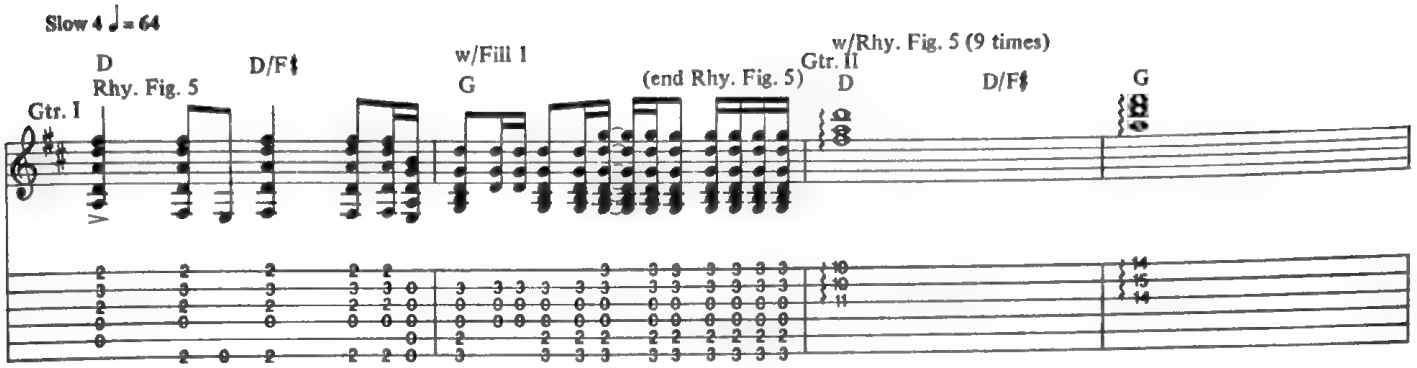

Em
G(type 2)
C
G6
G
G6
D
(2)

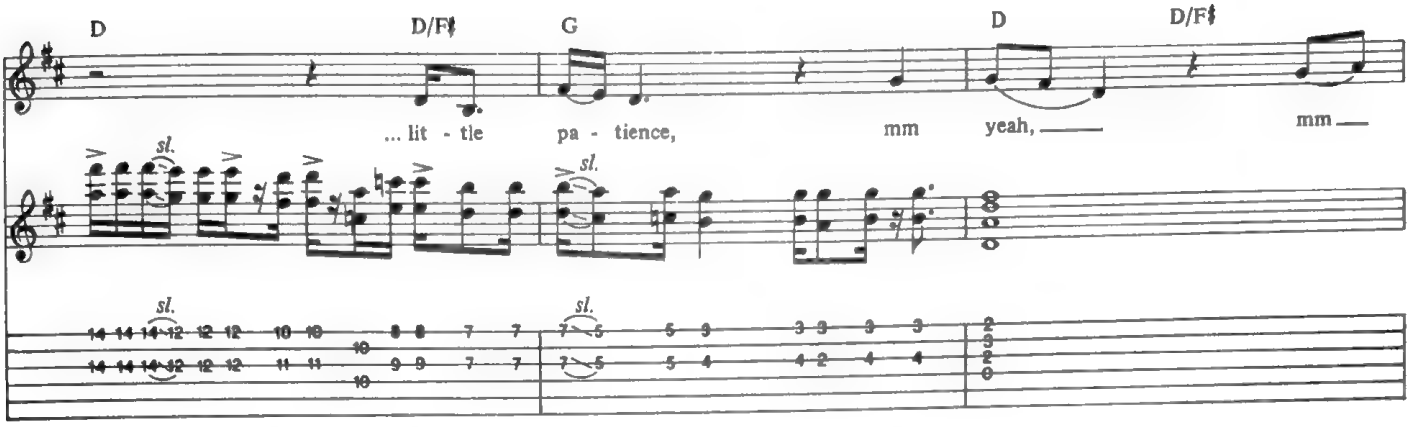

1st, 2nd Verses
C
G
1. Shed a tear 'cause I'm miss - in'— you,—
2. See additional lyrics
I'm still al - right — to smile.—
Gtr. I
Rhy. Fig. 2
P
Gtr. II
Rhy. Fig. 2A

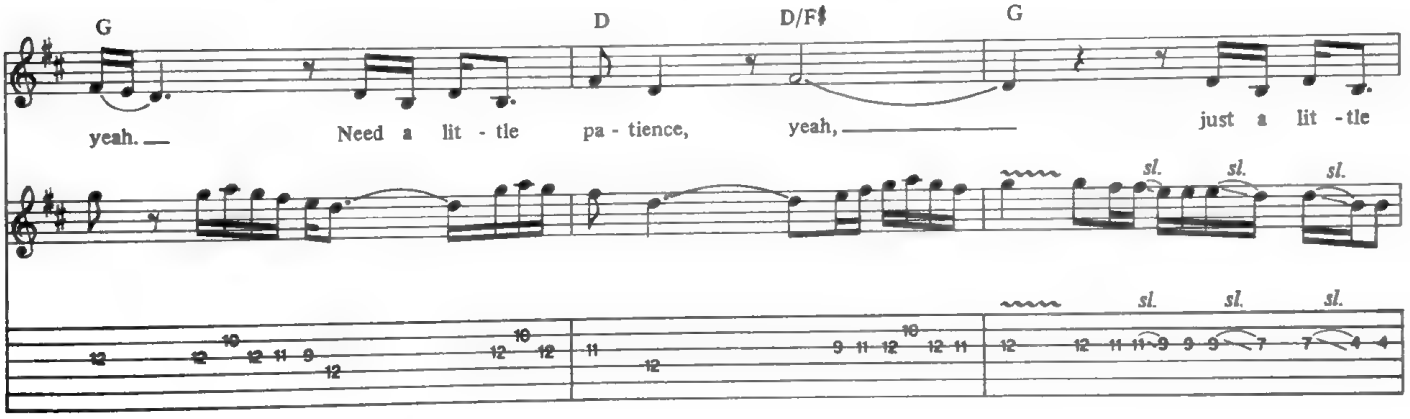

A
D
Girl, I think a - bout you ev' - ry day now.
(end Rhy. Fig. 2)
P
sl.
(end Rhy. Fig. 2A)
H
w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)
C
G
What a time when I was - n't sure but you set my mind at ease.
w/Rhy. Fill 1
A
D
There is no doubt you're in my heart now.
Rhy. Fig. 3 Cadd9
G6 G
G6 C
G6 Em
G6
Said, wom - an, take it slow, it -'ll work it - self out fine.
Rhy. Fig. 3A
Gtr. II
Rhy. Fill 1
Gtr. I
D
Gtr. II

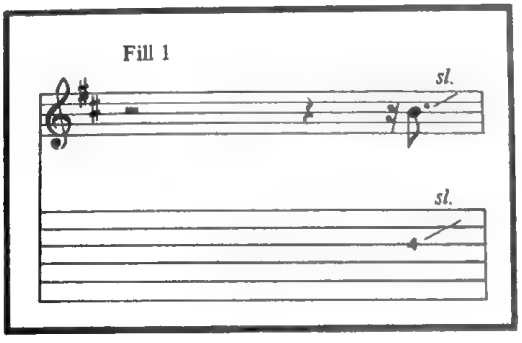

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6
All we need_ is just a lit - tle pa - tience.
(end Rhy. Fig. 3A)
w/Rhy. Figs. 3 & 3A
Cadd9 G6 G G6 C G6 Em G6
Said, sug - ar,_ make it slow_ and we come to - geth - er fine._
Rhy. Fig. 4
C G6 G D D5 Dsus2 D D5 Dsus4
All we need_ is just_ a lit - tle pa - tience.
(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)
D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D
(Draw breath)_ (Whispered:) Pa - tience.
D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B
Mm,_ yeah._

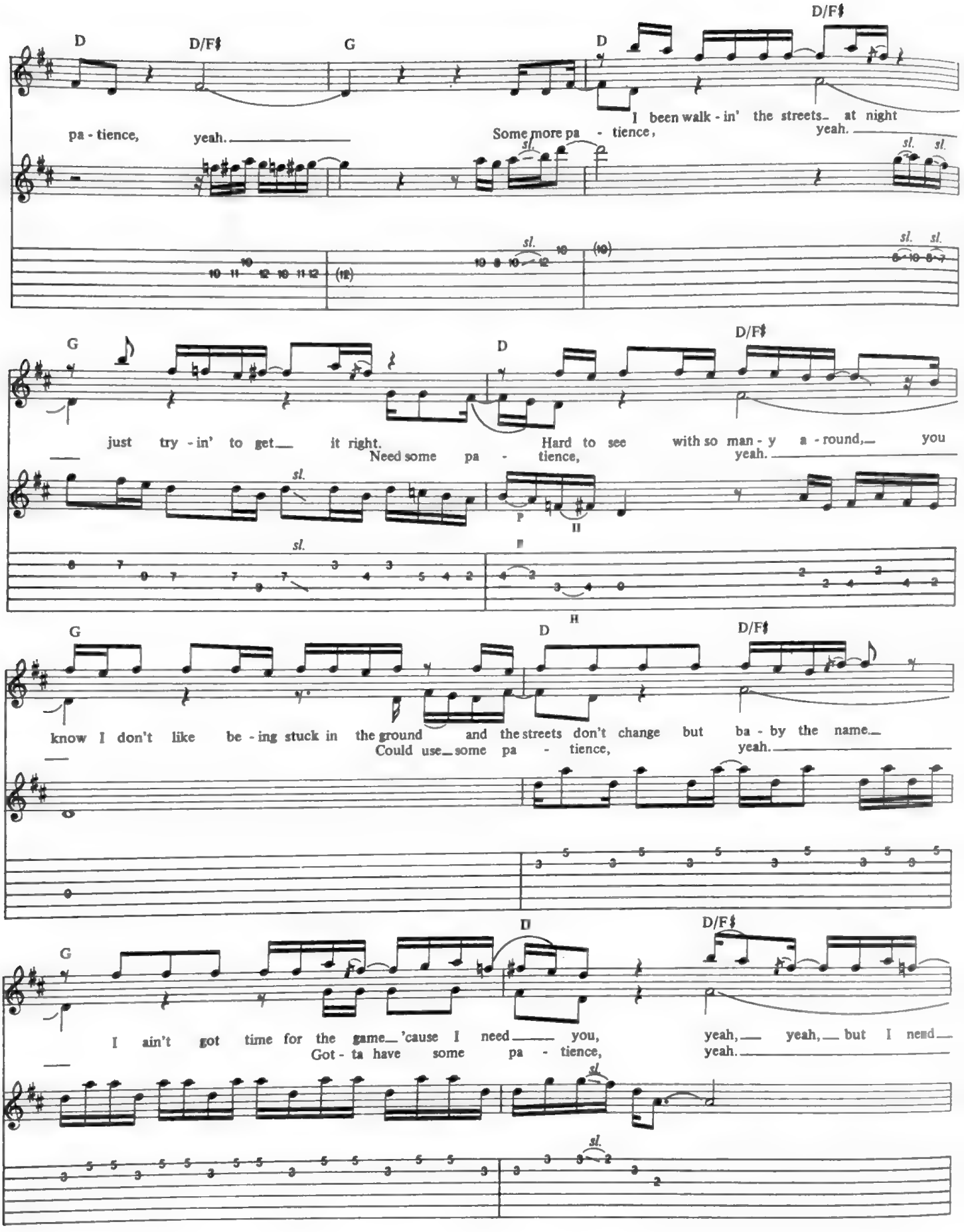

2.
Guitar solo
w/Rhy. Fig. 3
D5 D D5 G(type 2) D5 C
Cadd9
G6 G
G6 C
G6
Em
G6 C
G6 G
w/Rhy. Fig. 4
D
D5 Dsus2 D D5 Dsus4
D5 D D5 Dsus2 D5 D D5 D
w/Rhy. Fig. 3
Cadd 9
G6 G
G6 C
G6
Em
G6 C
G
w/Rhy. Fig. 4 (3 times)
G6 D
D5 Dsus2 D D5 Dsus4
D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D
D5 Dsus2 D D5 Dsus4
D
D5 Dsus2 D D5 Dsus4 D
Dsus2 D
D5 D D5 Dsus2 D5 D D5 D
rit. poco a poco

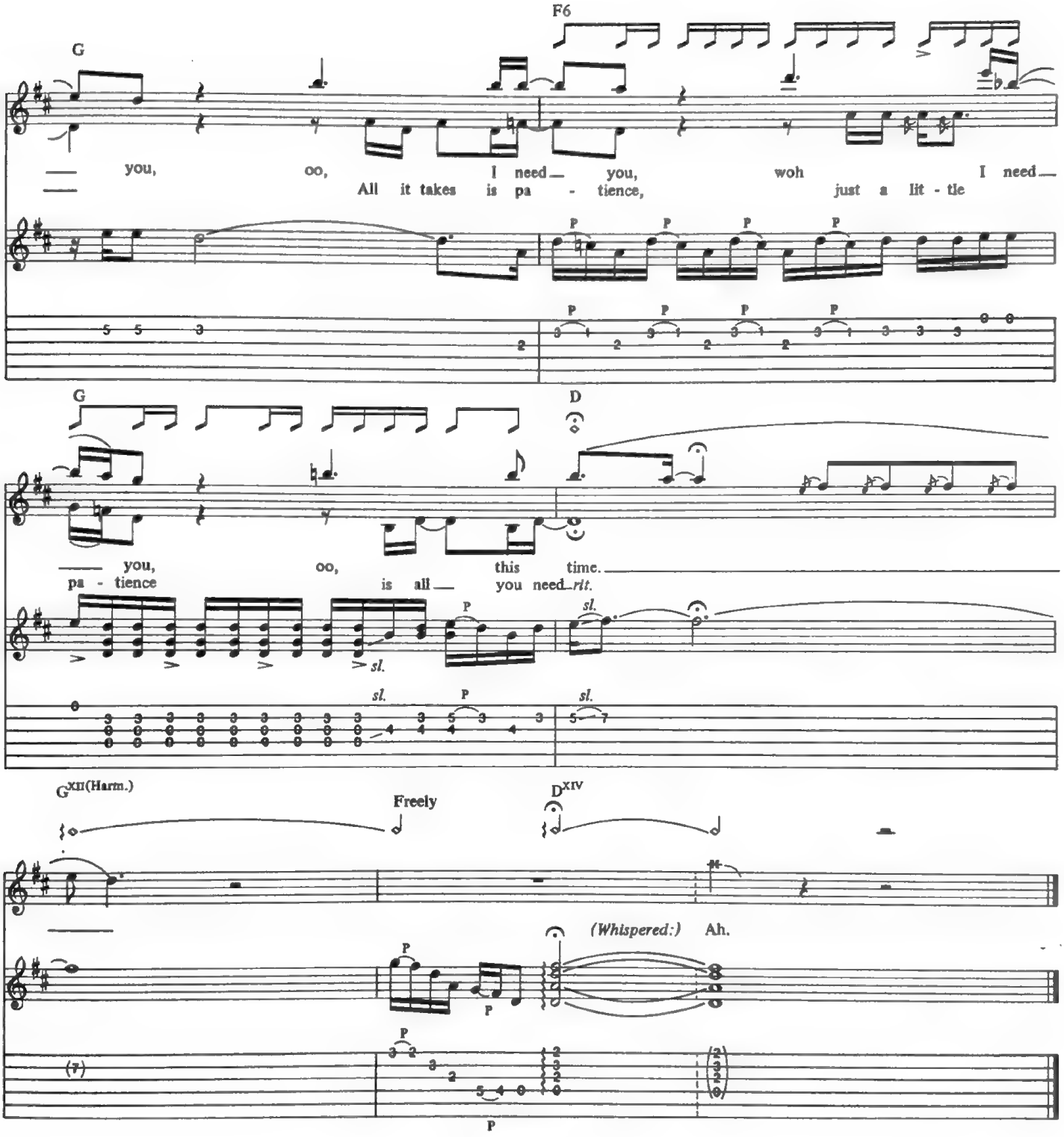

Slow 4 ♩ = 64
Gtr. I
D
Rhy. Fig. 5
D/F♯
w/Fill 1
G
(end Rhy. Fig. 5)
Gtr. II
w/Rhy. Fig. 5 (9 times)
D
D/F♯
G


D
D/F♯
G
D
D/F♯
... lit - tle
pa - tience,
mm
yeah,
mm
sl.


G
D
D/F♯
G
yeah.
Need a lit - tle
pa - tience,
yeah,
just a lit - tle
sl.


Fill 1
sl.
sl.


D
D/F♯
G
D
D/F♯
pa - tience, yeah.
I been walk - in' the streets at night
Some more pa - tience, yeah.
sl.
G
D
D/F♯
just try - in' to get it right.
Need some pa - tience,
Hard to see with so man - y a - round, you
yeah.
sl.
P
H
G
D
D/F♯
know I don't like be - ing stuck in the ground and the streets don't change but ba - by the name.
Could use some pa - tience, yeah.
G
D
D/F♯
I ain't got time for the game 'cause I need you, yeah, yeah, but I need
Got - ta have some pa - tience, yeah.
sl.



Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.
If I can't have you right now I'll wait, dear.
Sometimes I get so tense but I can't speed up the time.
But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.
You and I'll just use a little patience.
Said, sugar, take the time 'cause the lights are shining bright.
You and I've got what it takes to make it.
We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*

Eika Aoshima

VAN HALEN

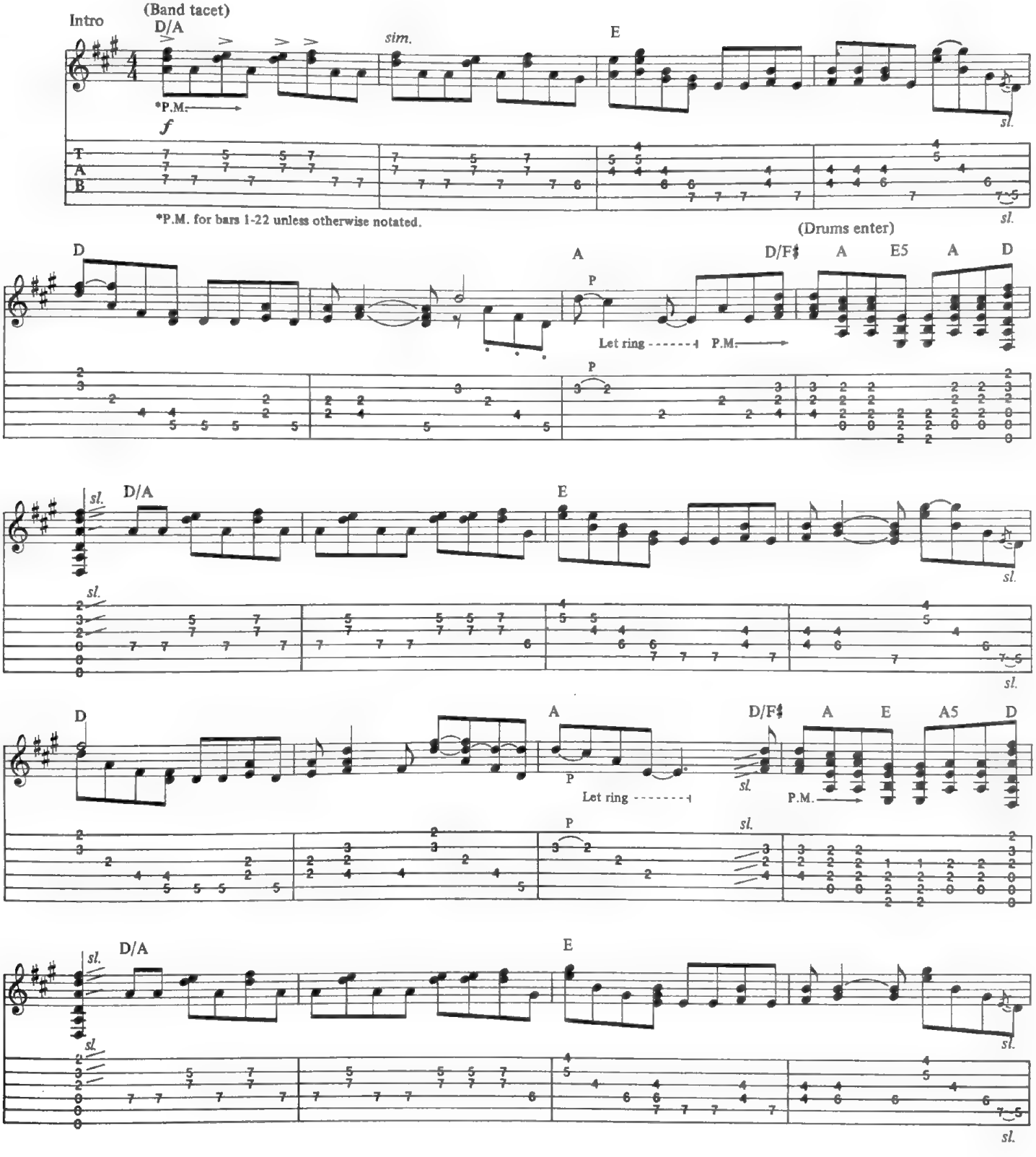
"5150"

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

Tune down:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately Uptempo Rock ♩ = 160



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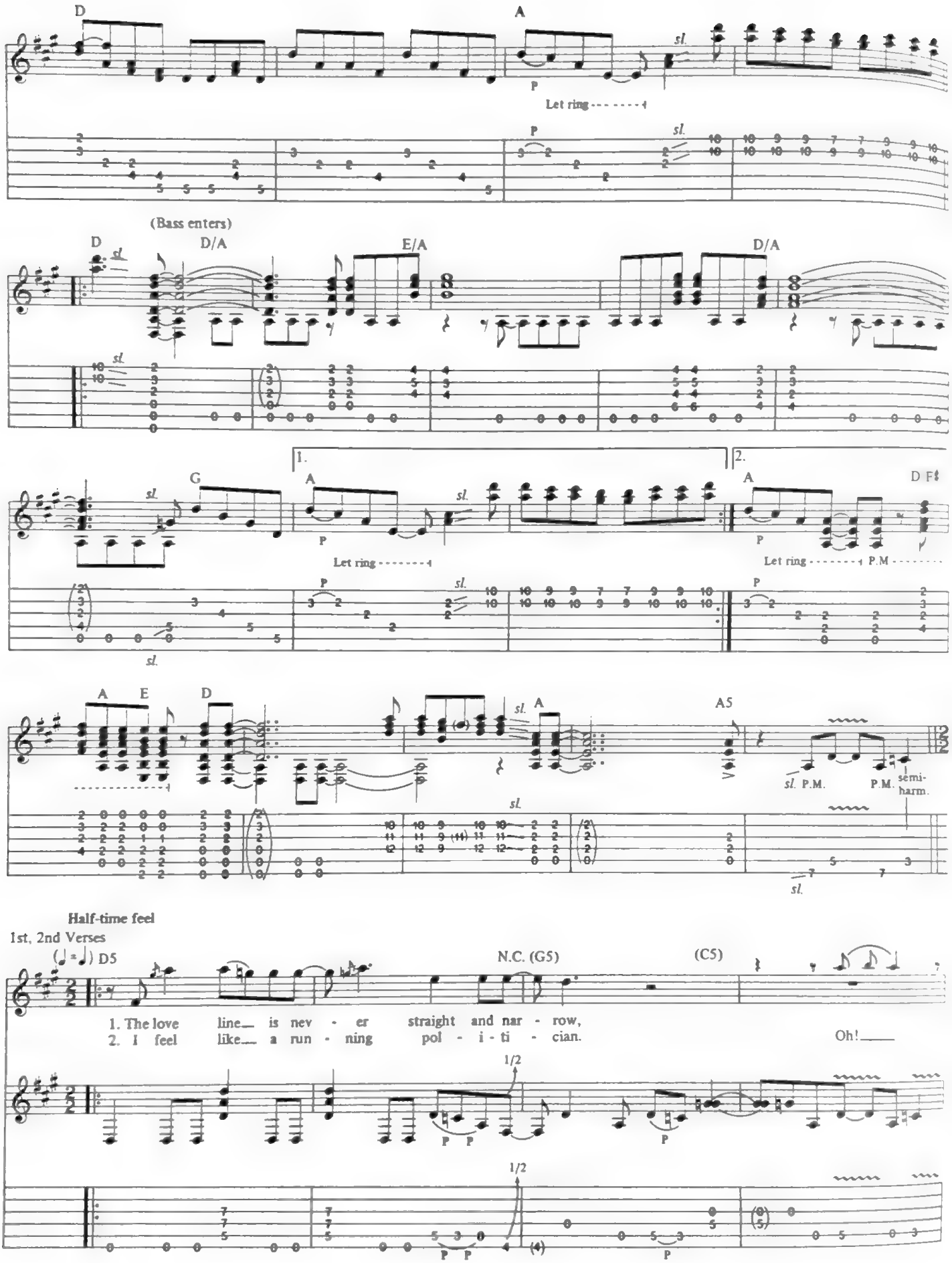
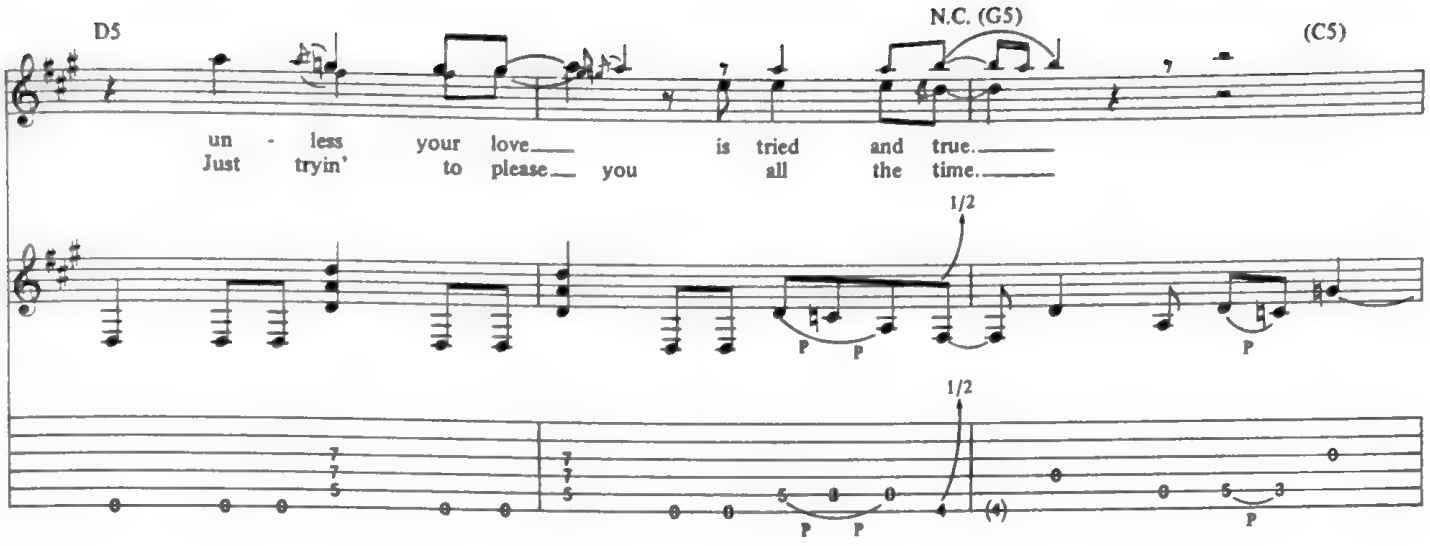
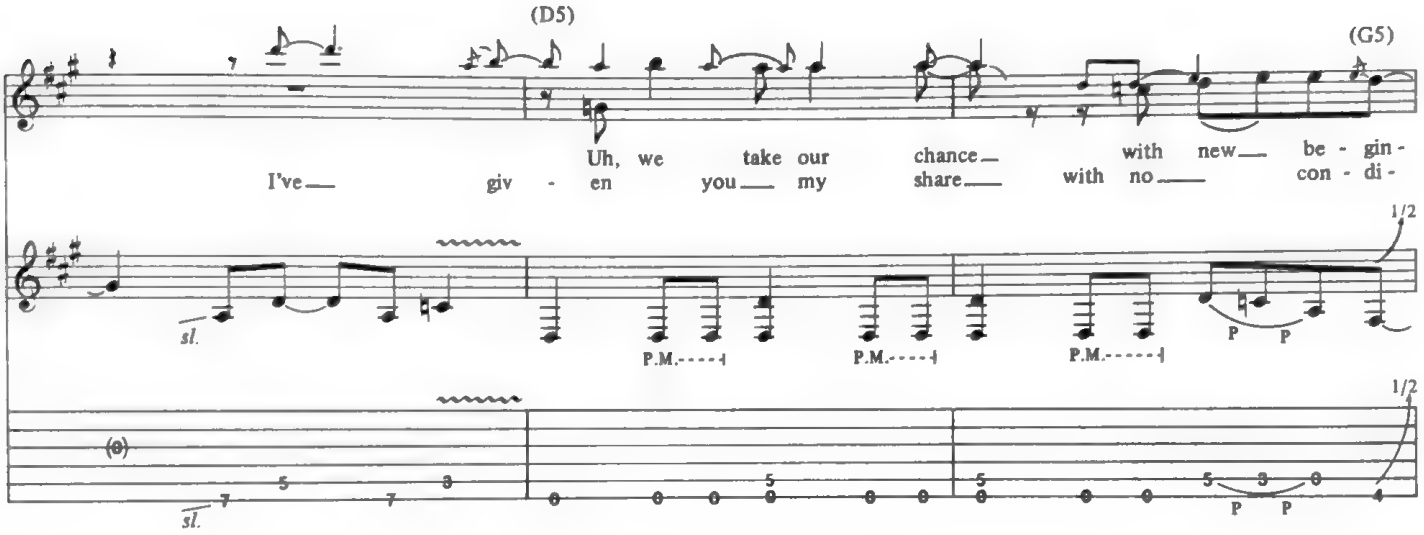
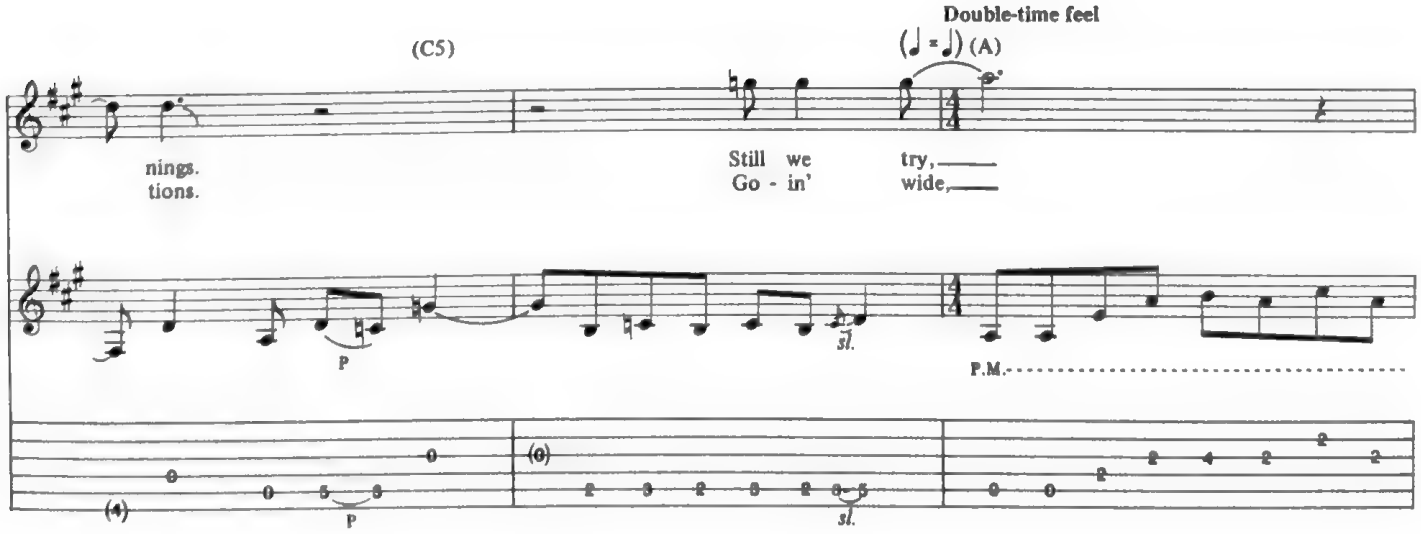
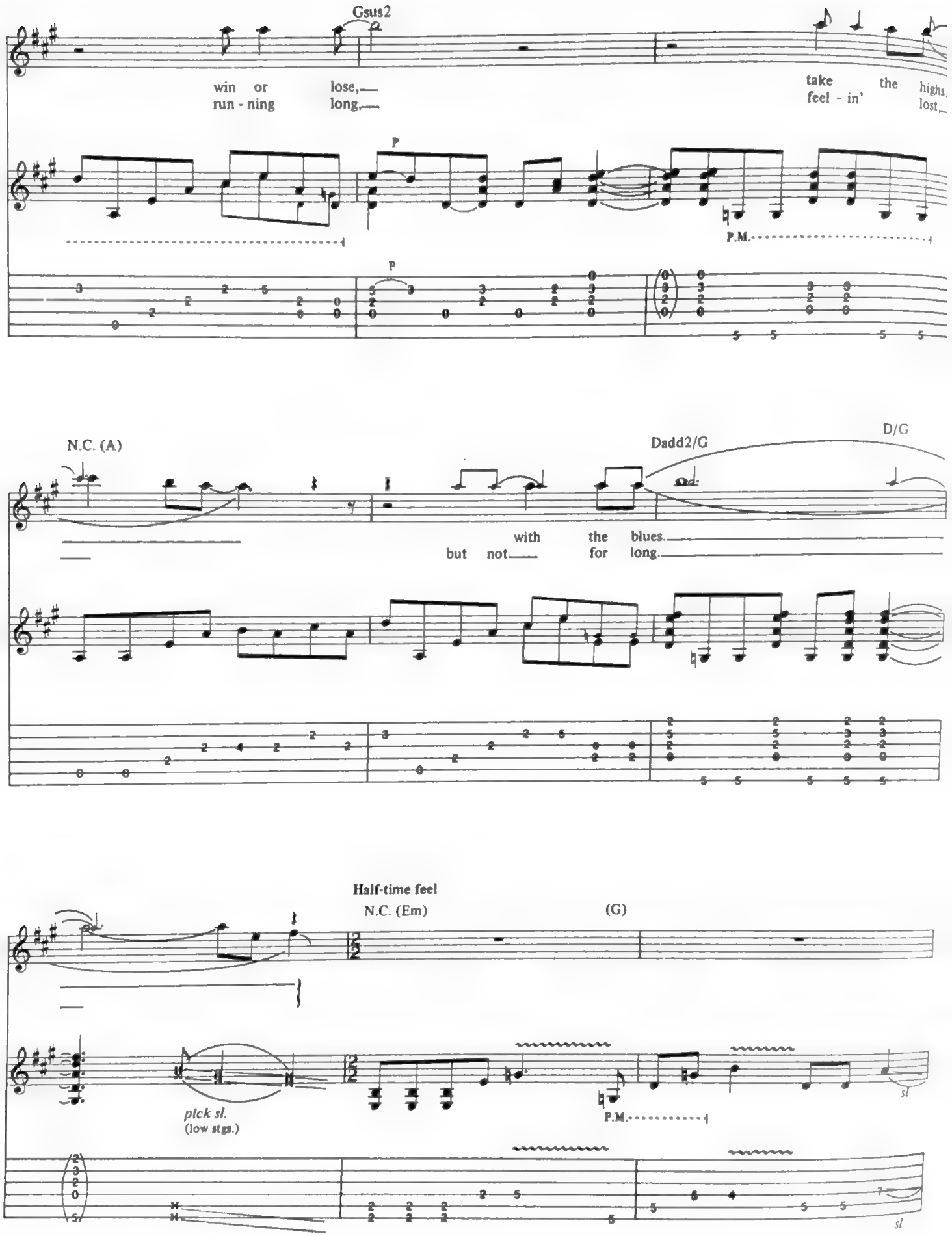
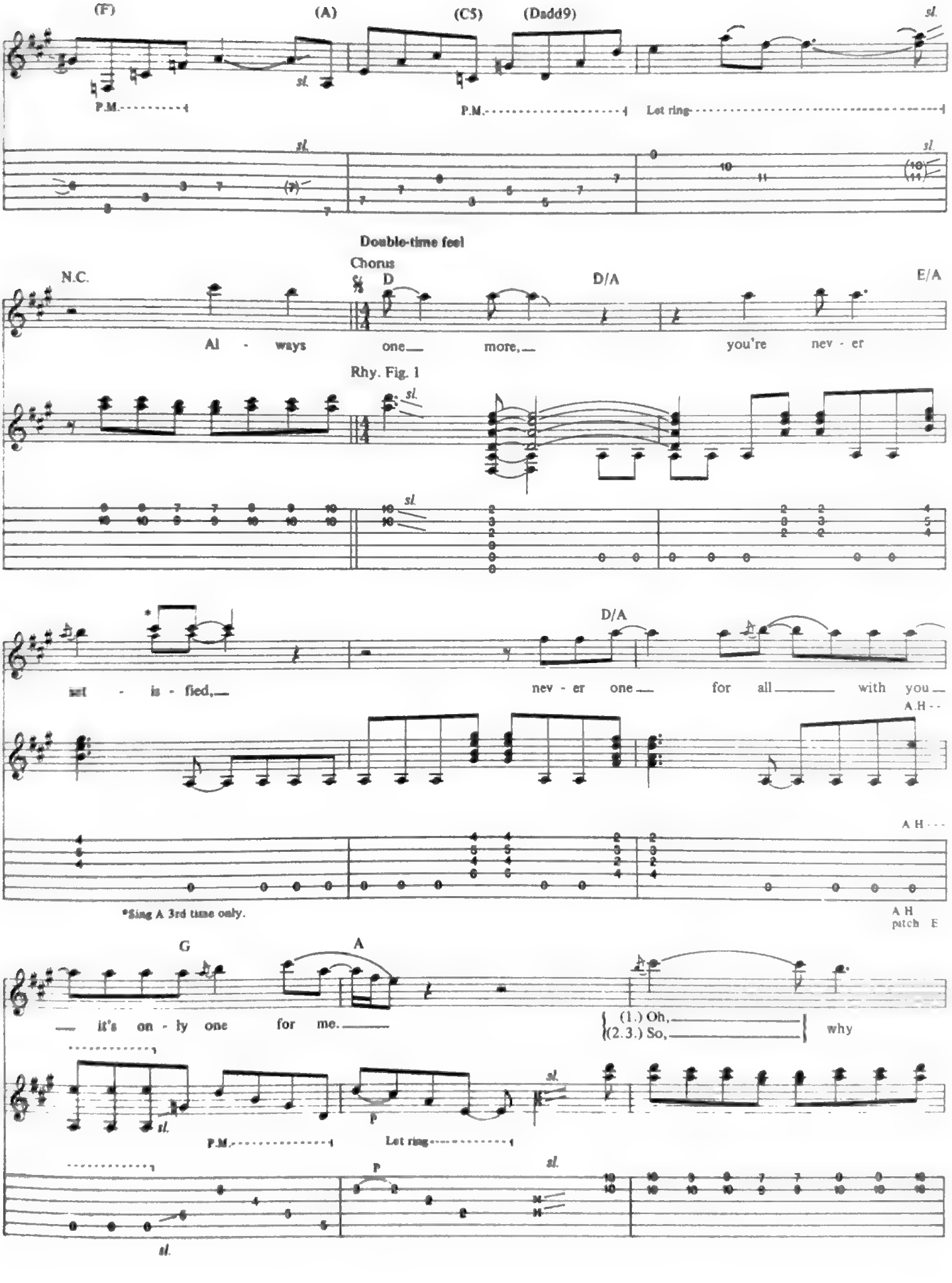

D
A
sl.
P
Let ring
(Bass enters)
D
D/A
E/A
D/A
G
1.
2.
D F♯
P.M.
A
E
D
A5
semi-harm.
Half-time feel
1st, 2nd Verses
(♩ = ♩) D5
N.C. (G5)
(C5)
1. The love line is nev - er straight and nar - row,
2. I feel like a run - ning pol - i - ti - cian.
Oh!
1/2

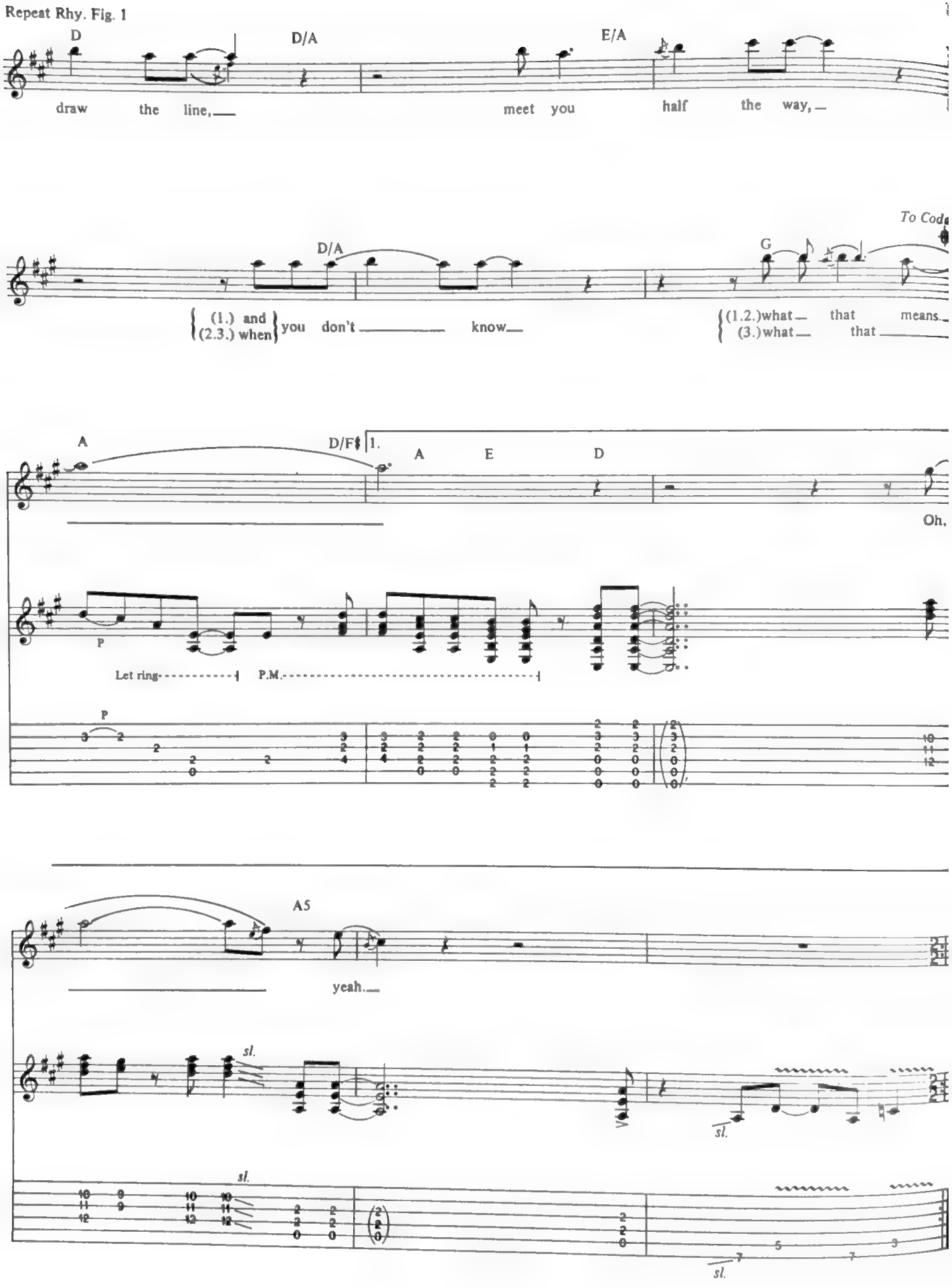

D5
N.C. (G5)
(C5)
un - less your love is tried and true.
Just tryin' to please you all the time.
1/2
P P P
1/2
P P P

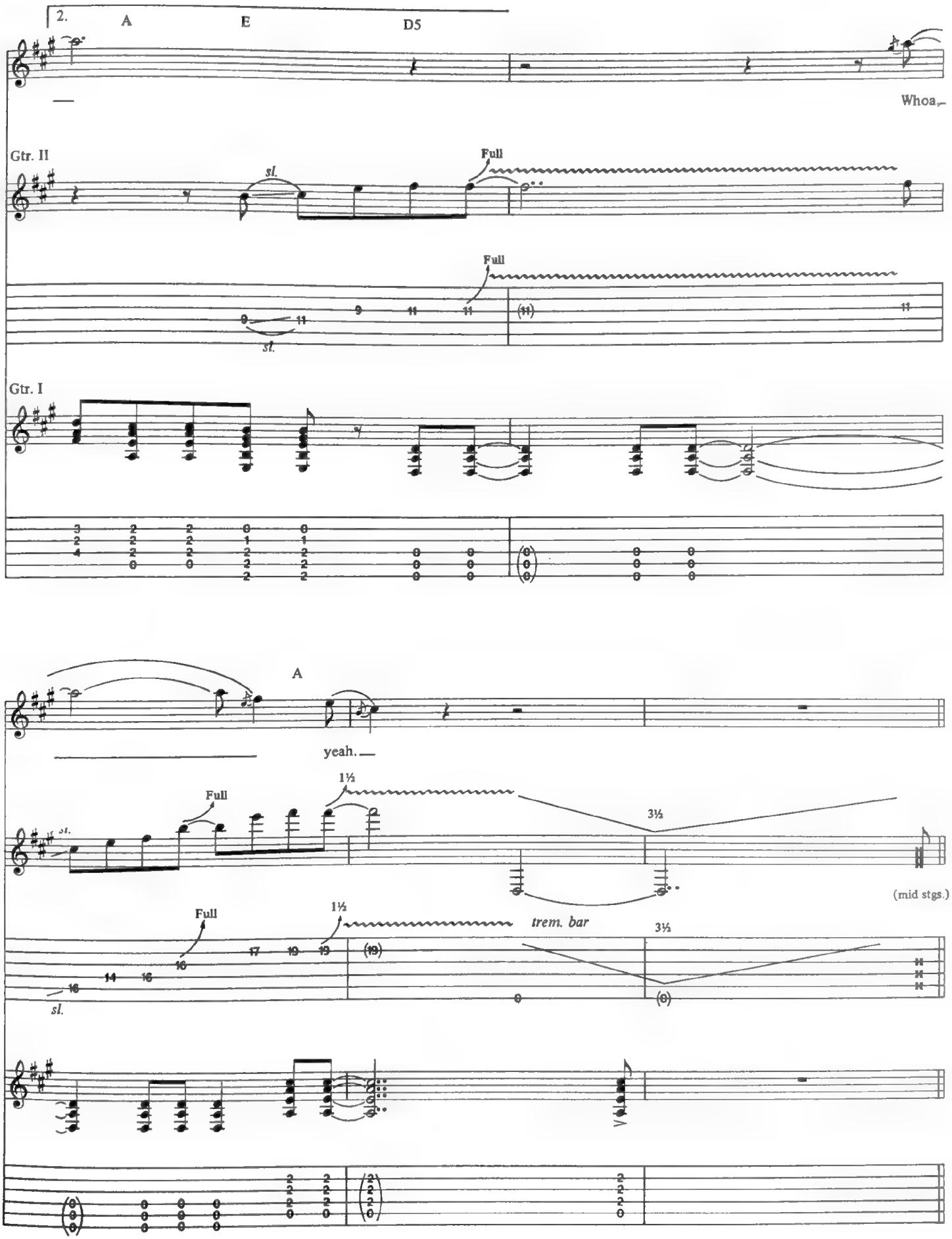

(D5)
(G5)
Uh, we take our chance with new be - gin -
I've giv - en you my share with no con - di -
1/2
sl.
P.M.
P.M.
P.M.
P P
1/2
sl.
P P

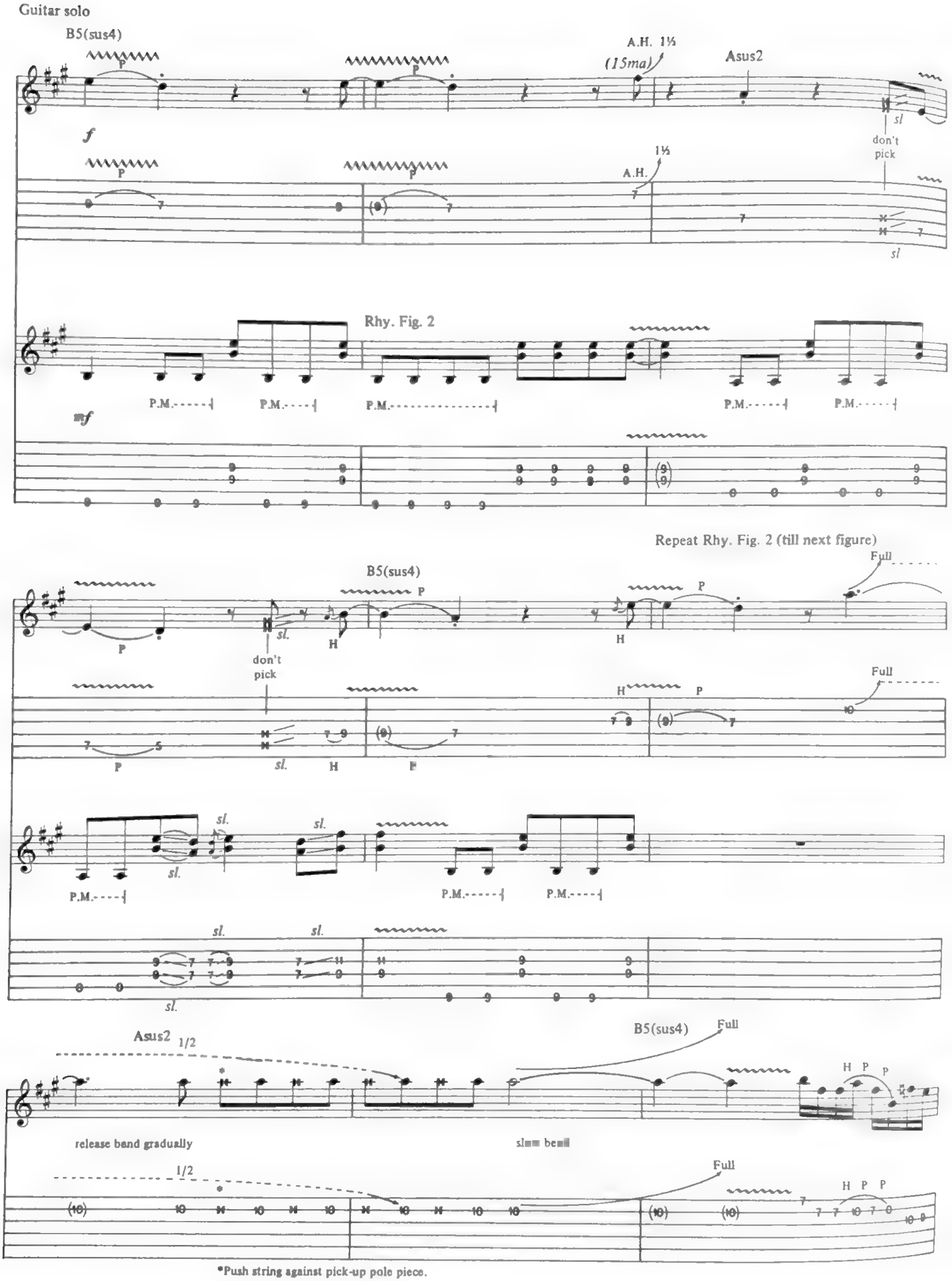

Double-time feel
(C5)
(A)
nings.
tions.
Still we try,
Go - in' wide,
P
sl.
P.M.
P
sl.

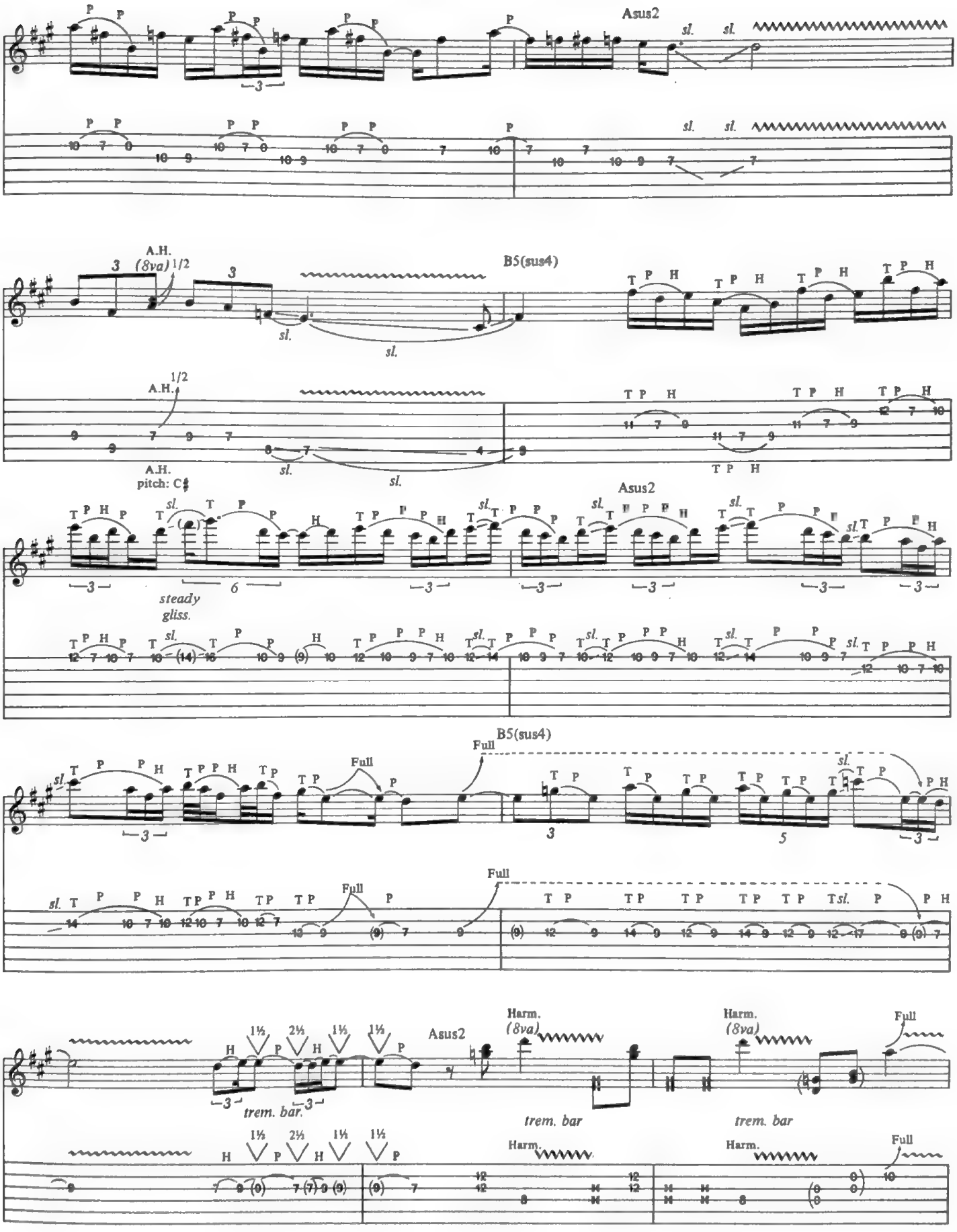

Gsus2
win or lose,
run - ning long,
take the highs
feel - in' lost
P
P.M.
N.C. (A)
Dadd2/G
D/G
but not with the blues.
for long.
Half-time feel
N.C. (Em)
(G)
pick sl.
(low strs.)
P.M.
sl
sl

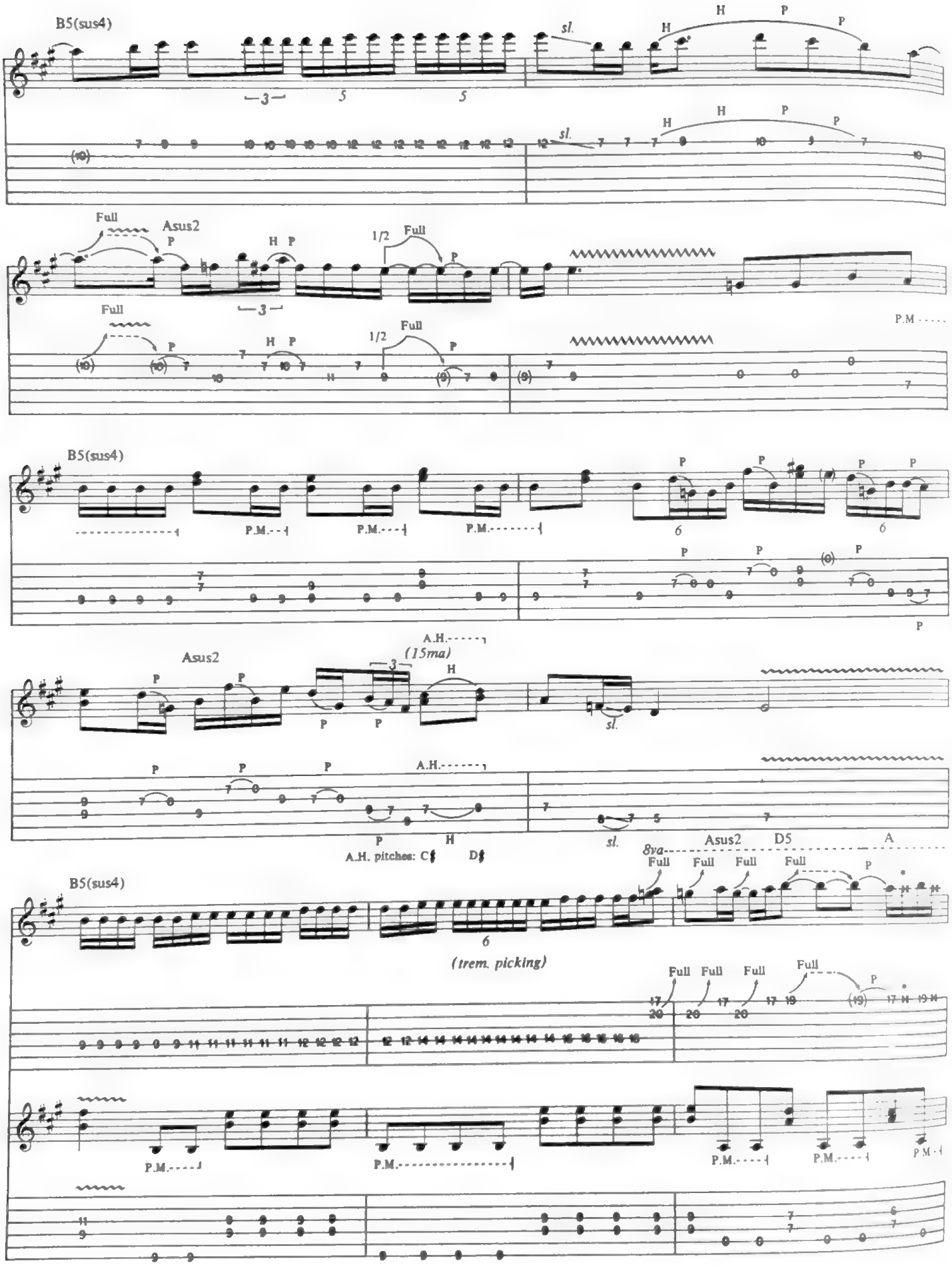

(F)
(A)
(C5)
(Dadd9)
sl.
P.M.
P.M.
Let ring
Double-time feel
Chorus
N.C.
D
D/A
E/A
Al - ways one more, you're nev - er
Rhy. Fig. 1
D/A
sat - is - fied, nev - er one for all with you
A.H
A.H
*Sing A 3rd time only.
A.H
pitch E
G
A
it's on - ly one for me.
(1.) Oh,
(2.3.) So,
why
P.M.
Let ring
P

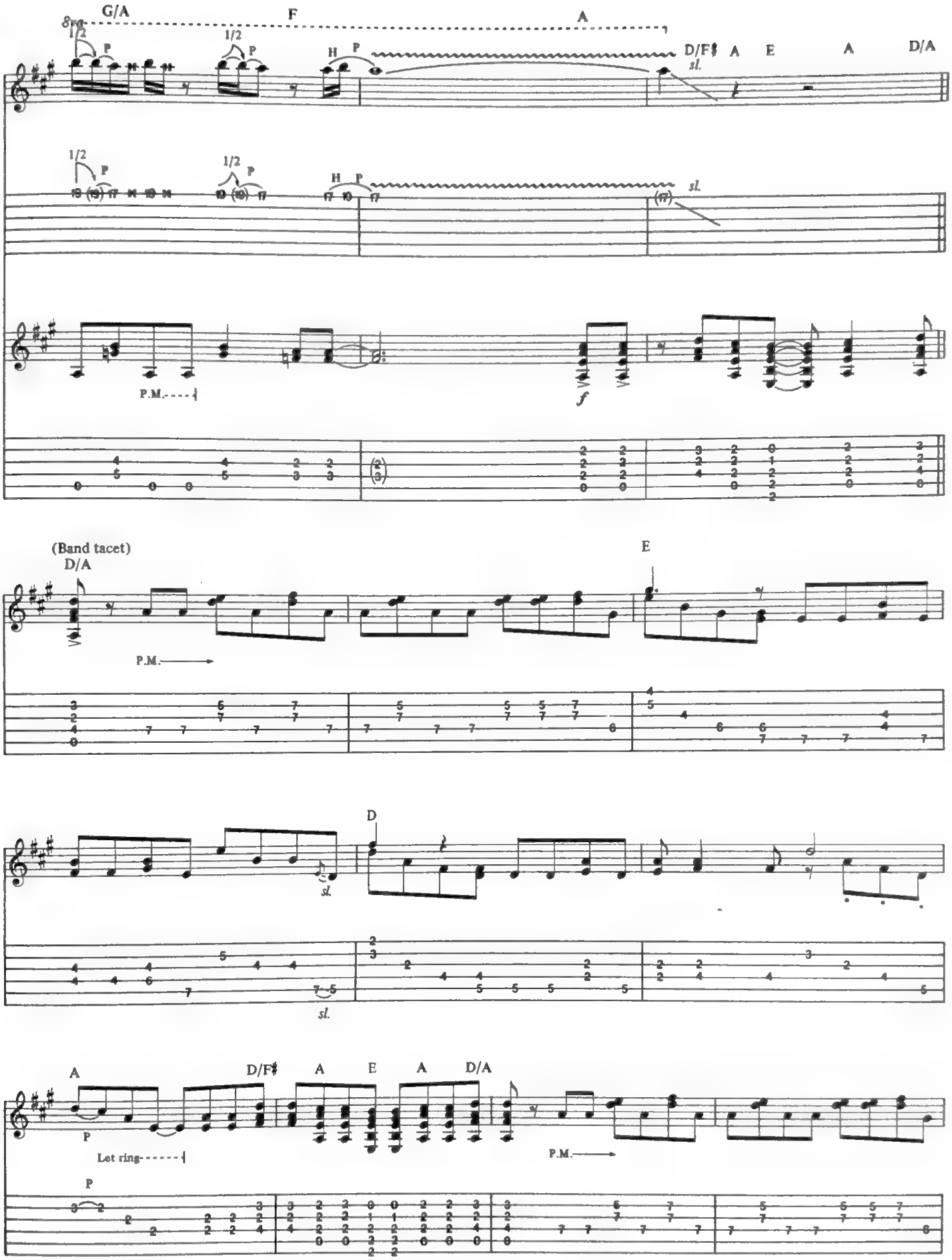

Repeat Rhy. Fig. 1
D
D/A
E/A
draw the line,
meet you half the way,
To Coda
D/A
G
(1.) and (2.3.) when you don't know
(1.2.)what that means.
(3.)what that
A
D/F♯
1.
A
E
D
Oh,
P
Let ring
P.M.
P
A5
yeah.
sl.
sl.
sl.
sl.

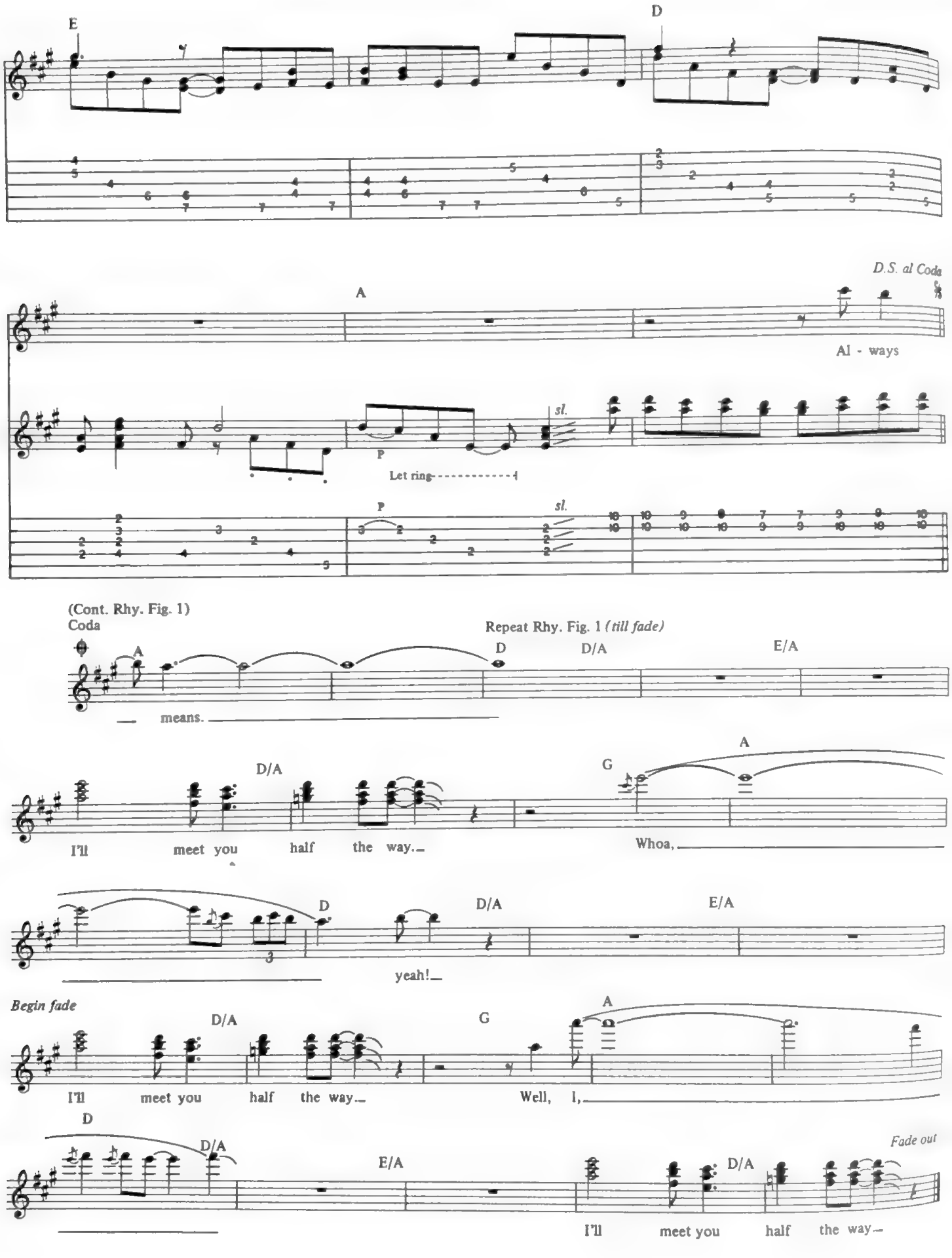

2.
A
E
D5
Whoa,
Gtr. II
Full
sl.
Full
sl.
Gtr. I
A
yeah.
Full
1½
3½
sl.
(mid stgs.)
Full
1½
trem. bar
3½
sl.


Guitar solo
B5(sus4)
A.H. 1½
(15ma)
Asus2
don't pick
Rhy. Fig. 2
Repeat Rhy. Fig. 2 (till next figure)
Full
release band gradually
slum bend
*Push string against pick-up pole piece.


Asus2
sl.
A.H.
(8va)
1/2
B5(sus4)
A.H.
pitch: C♯
steady
gliss.
Asus2
B5(sus4)
Full
trem. bar
Harm.
(8va)
Asus2
Harm.
(8va)
Full
trem. bar
trem. bar
Harm.
Harm.
Full


B5(sus4)
sl.
H
P
Full
Asus2
1/2
P.M.
A.H.
(15ma)
A.H. pitches: C♯ D♯
8va
Asus2
D5
A
(trem. picking)

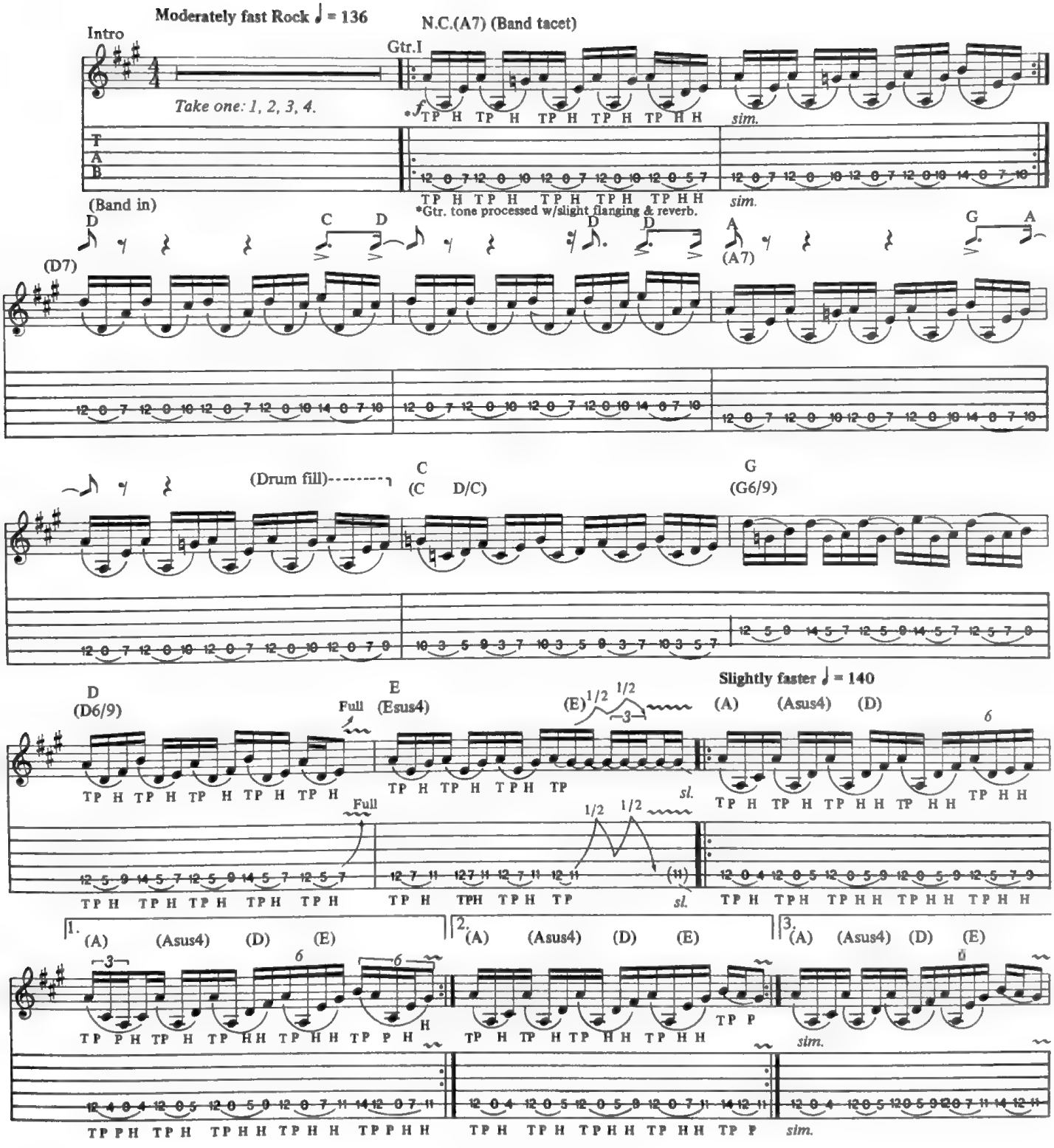

G/A
F
A
8va
1/2
P
H
D/F♯
A
E
A
D/A
sl.
P.M.
f
(Band tacet)
D/A
E
D
A
D/F♯
A
E
A
D/A
Let ring


E
D
D.S. al Coda
A
Al - ways
sl.
P
Let ring
(Cont. Rhy. Fig. 1)
Coda
Repeat Rhy. Fig. 1 (till fade)
A
D
D/A
E/A
means.
D/A
G
A
I'll meet you half the way.
Whoa,
D
D/A
E/A
yeah!
Begin fade
D/A
G
A
I'll meet you half the way.
Well, I,
D
D/A
E/A
D/A
Fade out
I'll meet you half the way.

SOURCE OF INFECTION

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen



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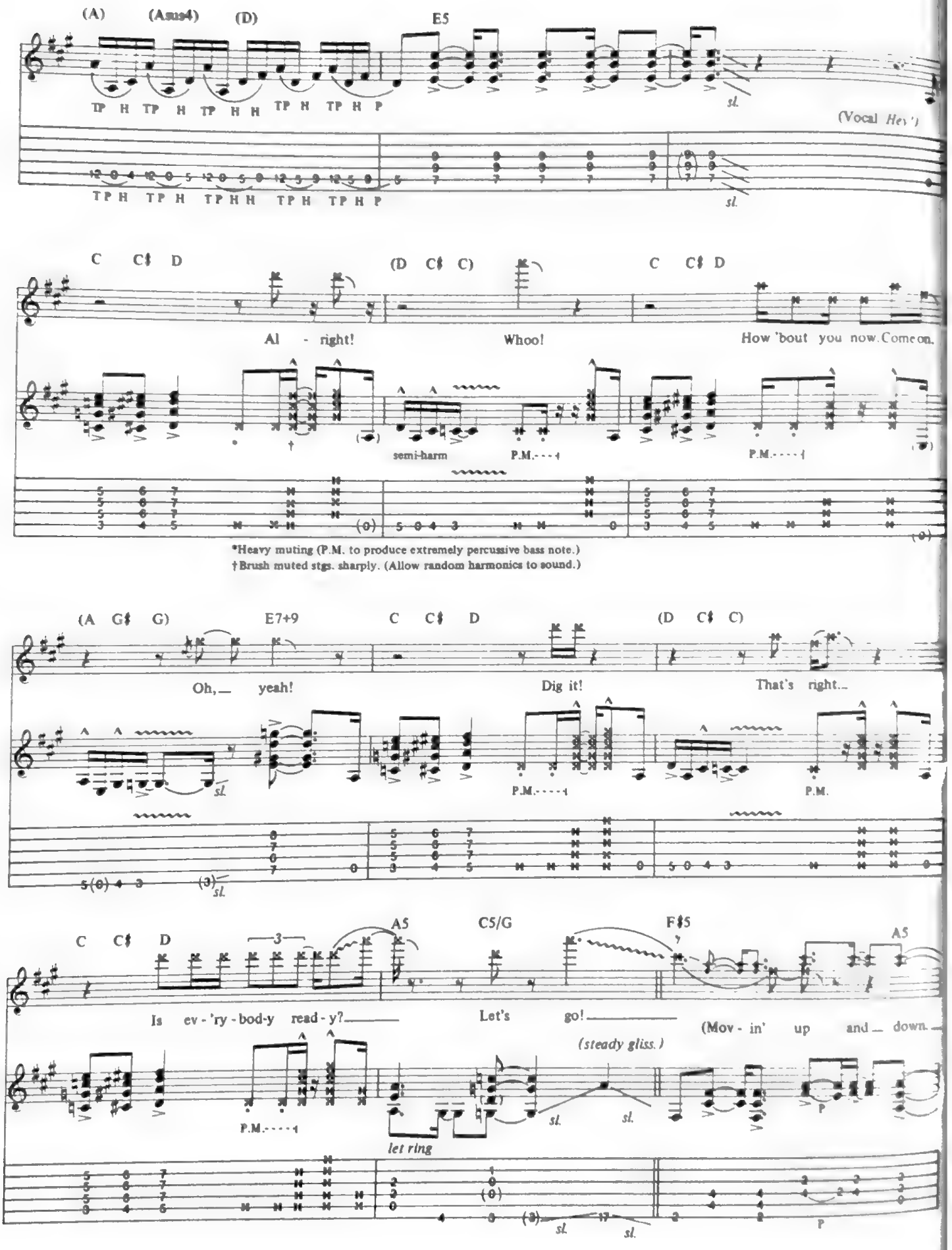
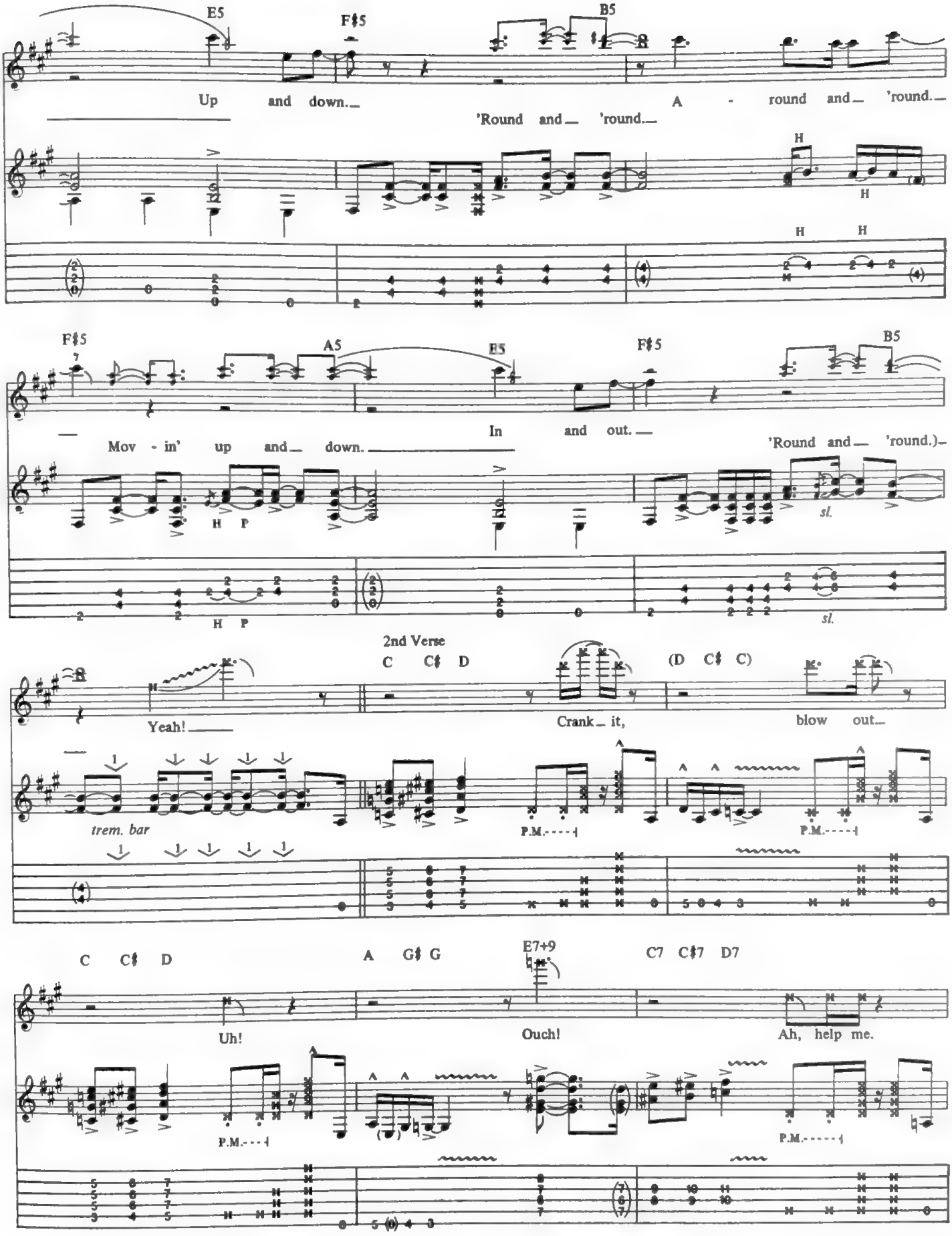
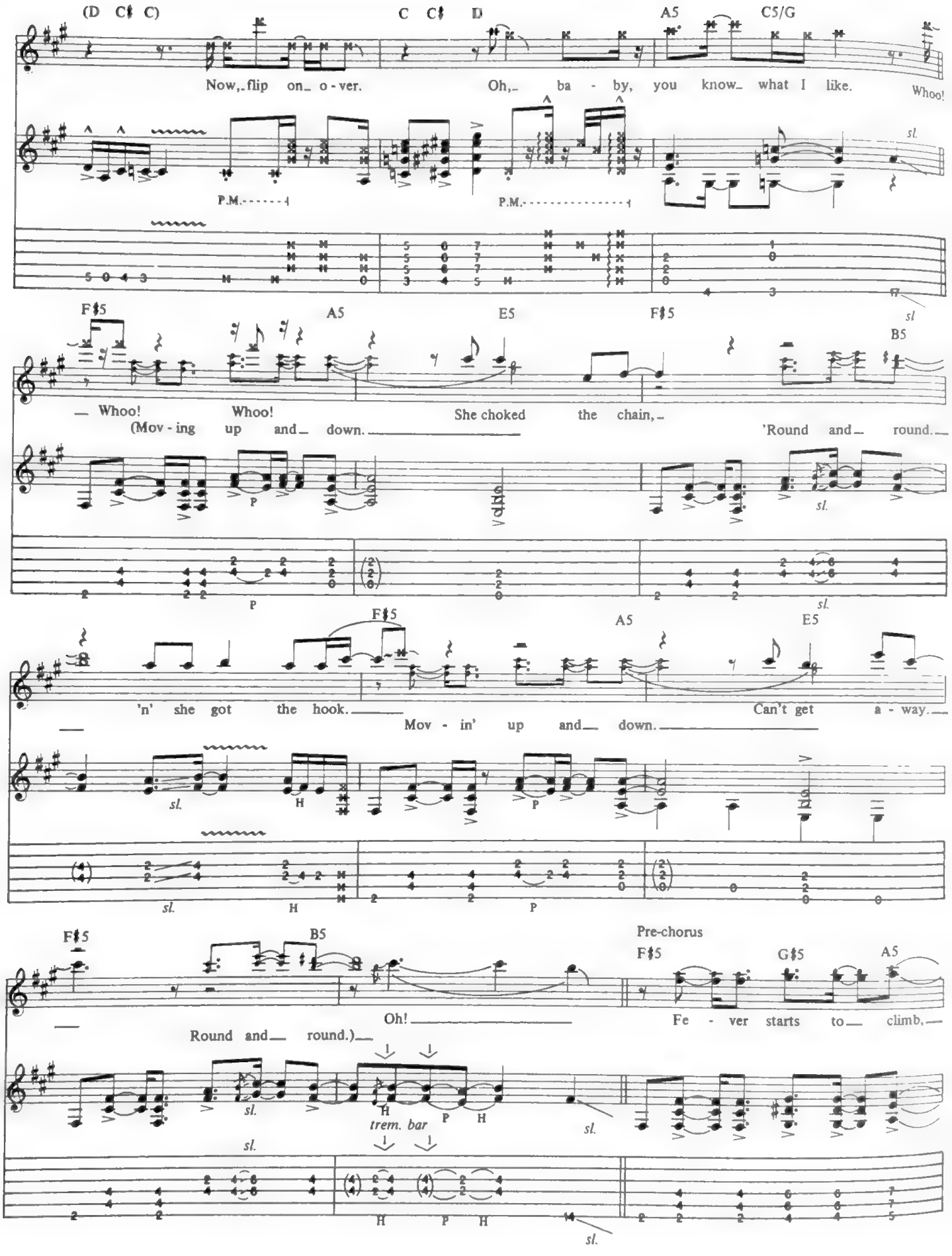
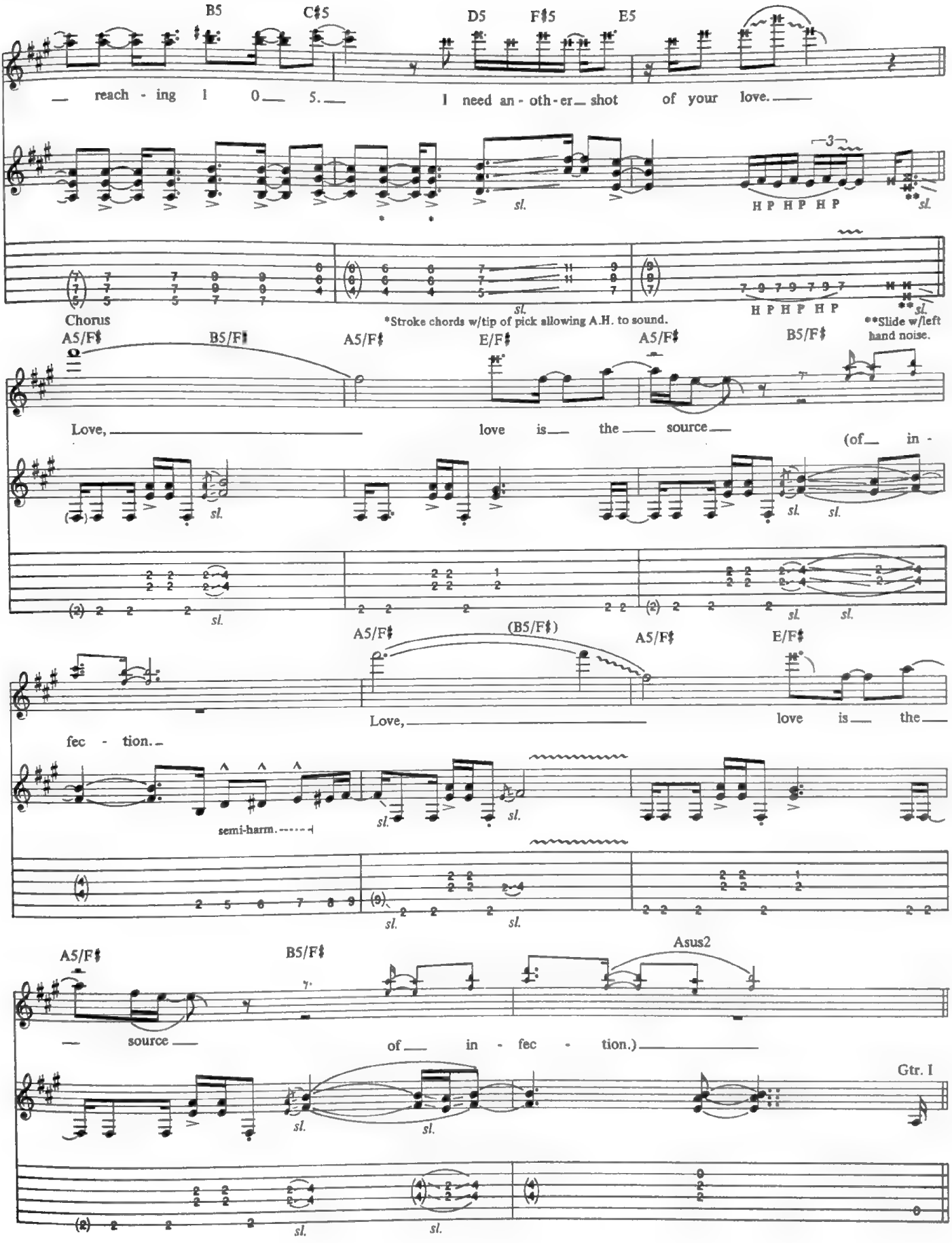
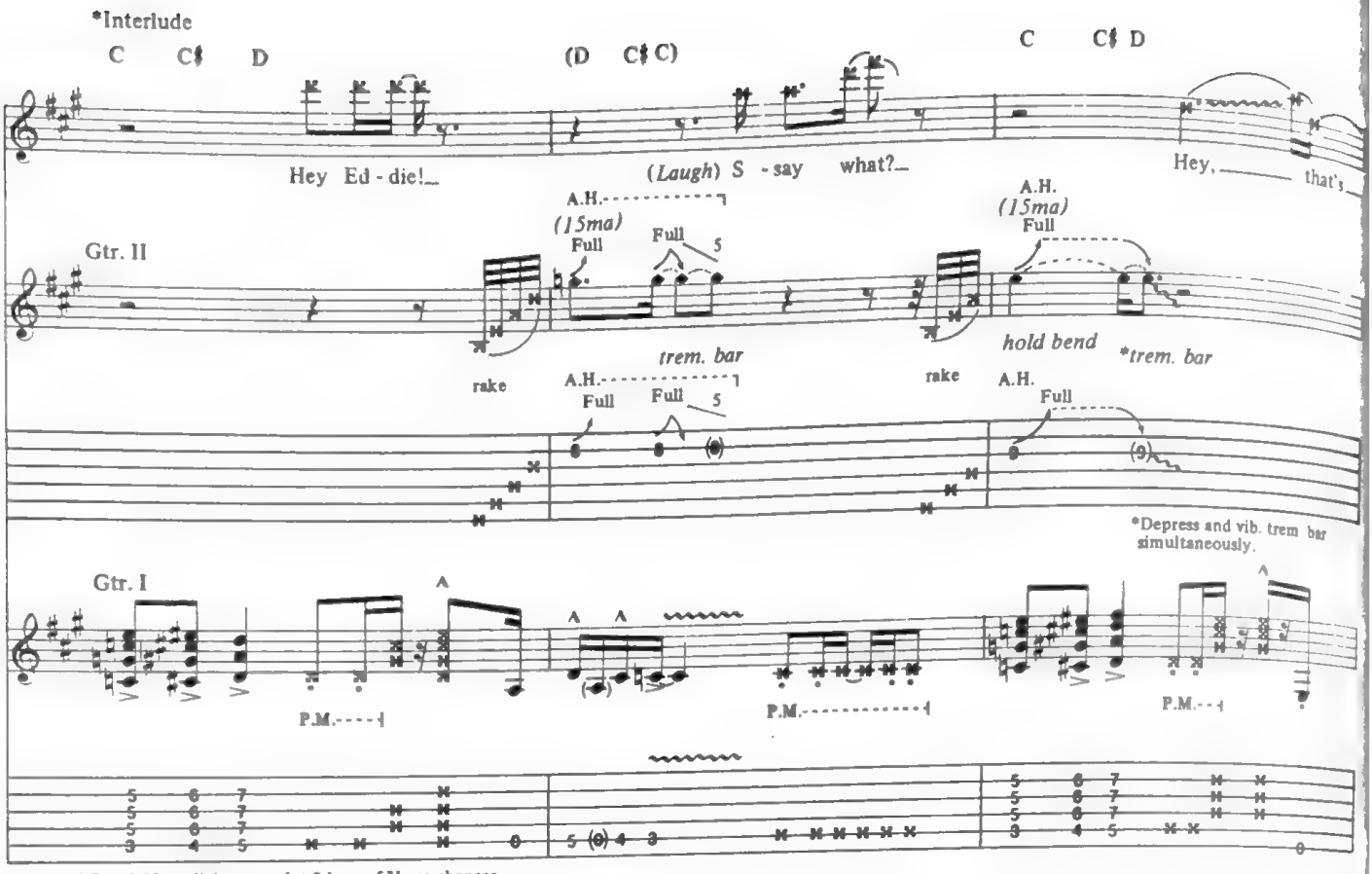
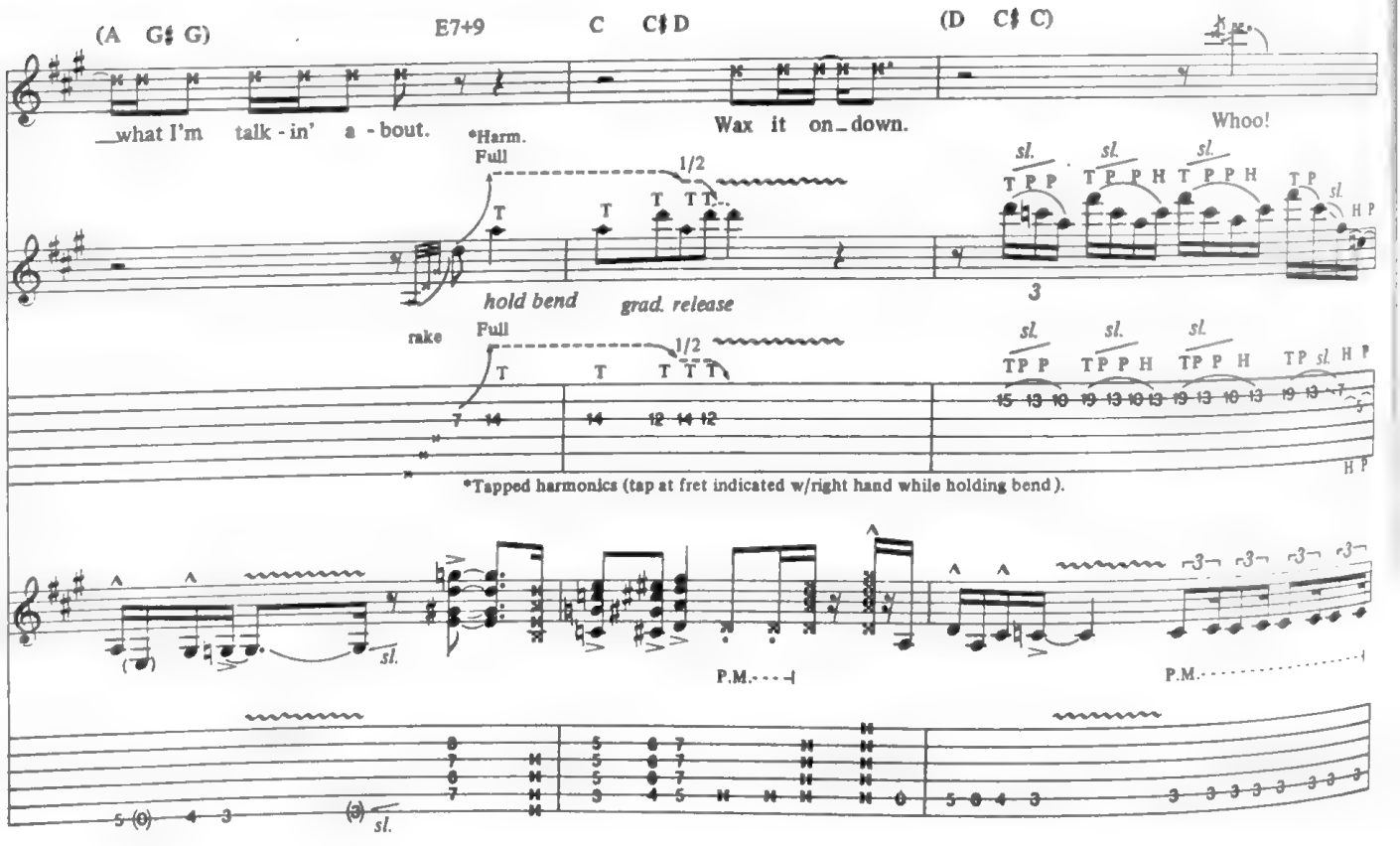

(A)
(Asus4)
(D)
E5
TP H TP H TP H H TP H TP H P
sl.
(Vocal Hey!)
C C♯ D
(D C♯ C)
C C♯ D
Al - right!
Whoo!
How 'bout you now. Come on.
semi-harm
P.M.
P.M.
*Heavy muting (P.M. to produce extremely percussive bass note.)
†Brush muted stgs. sharply. (Allow random harmonics to sound.)
(A G♯ G)
E7+9
C C♯ D
(D C♯ C)
Oh, yeah!
Dig it!
That's right...
P.M.
P.M.
C C♯ D
A5
C5/G
F♯5
A5
Is ev - 'ry - bod-y read - y?
Let's go!
(Mov - in' up and down.
(steady gliss.)
P.M.
let ring
sl.
sl.
sl.
sl.
P
P

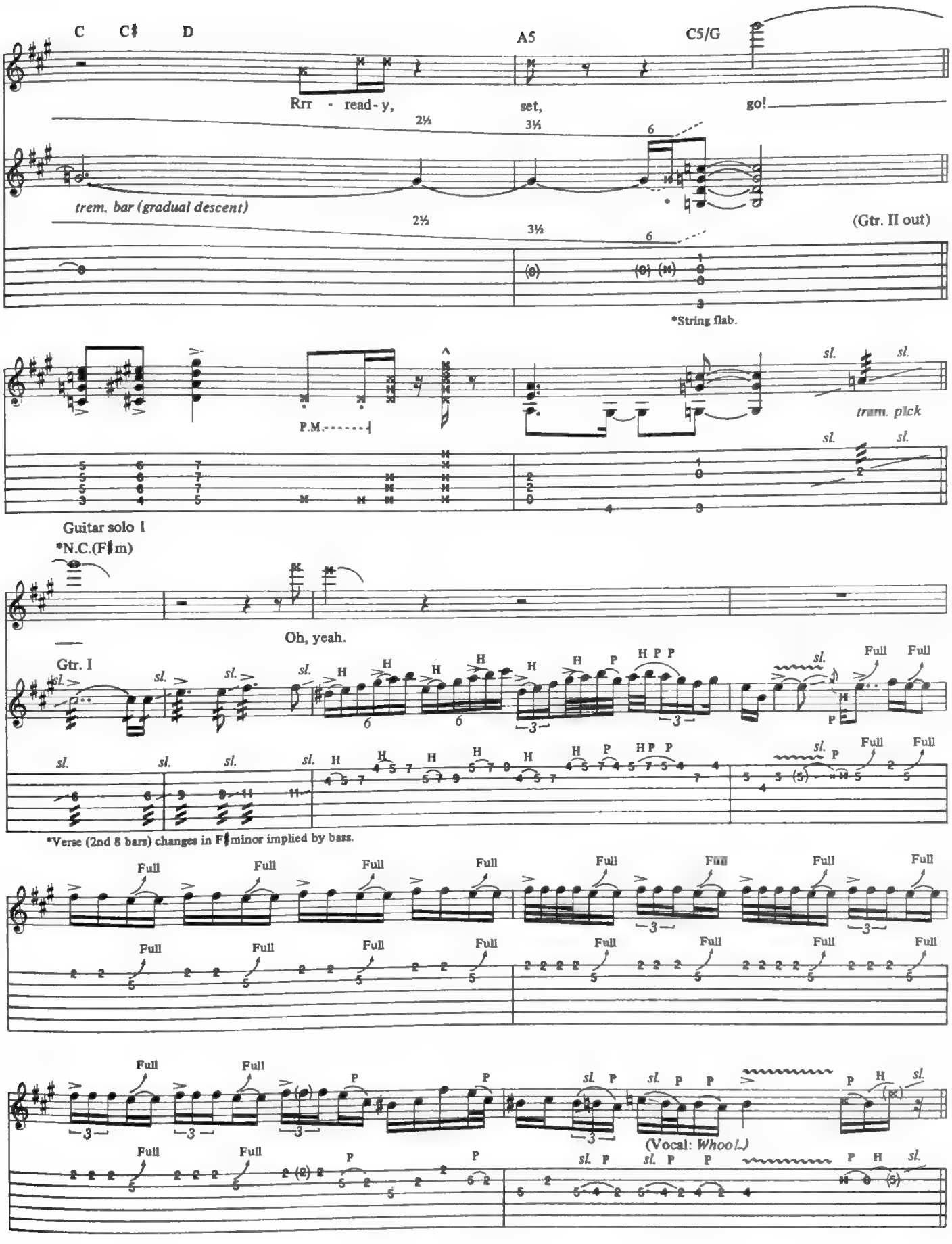

E5
F♯5
B5
Up and down.
A - round and 'round.
'Round and 'round.
H
H
H H
F♯5
A5
E5
F♯5
B5
Mov - in' up and down.
In and out.
'Round and 'round.)
H P
sl.
H P
sl.
2nd Verse
C C♯ D
(D C♯ C)
Yeah!
Crank it,
blow out.
trem. bar
P.M.
P.M.
C C♯ D
A G♯ G
E7+9
C7 C♯7 D7
Uh!
Ouch!
Ah, help me.
P.M.
P.M.

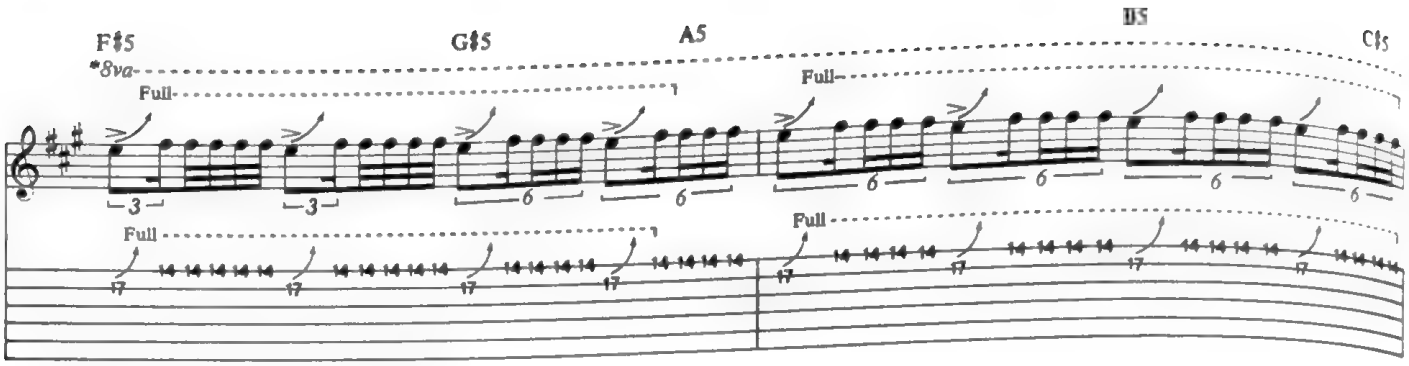

(D C♯ C)
C C♯ D
A5
C5/G
Now, flip on_ o - ver.
Oh, ba - by, you know what I like.
Whoo!
P.M.
P.M.
sl.
F♯5
A5
E5
F♯5
B5
Whoo!
Whoo!
(Mov - ing up and down.
She choked the chain,
'Round and round.
'n' she got the hook.
Mov - in' up and down.
Can't get a - way.
H
P
Round and round.)
Oh!
Pre-chorus
F♯5
G♯5
A5
Fe - ver starts to climb,
trem. bar


B5
C♯5
D5
F♯5
E5
reach - ing 1 0 5.
I need an - oth - er shot of your love.
sl.
H P H P H P
Chorus
*Stroke chords w/tip of pick allowing A.H. to sound.
**Slide w/left hand noise.
A5/F♯
B5/F♯
A5/F♯
E/F♯
A5/F♯
B5/F♯
Love, love is the source
(of in -
A5/F♯
(B5/F♯)
A5/F♯
E/F♯
Love, love is the
fec - tion.
semi-harm.
A5/F♯
B5/F♯
Asus2
source
of in - fec - tion.)
Gtr. I

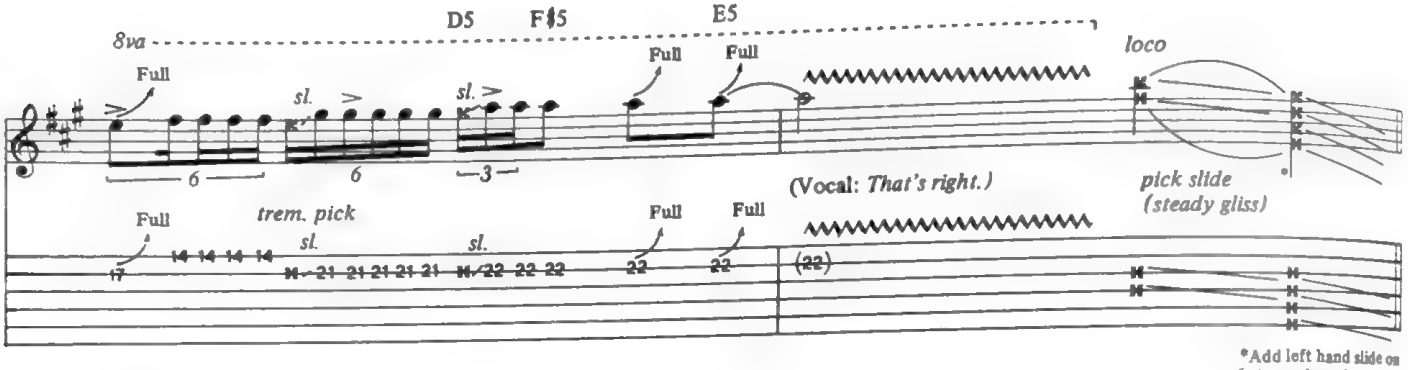

*Interlude
C C♯ D
(D C♯ C)
C C♯ D
Hey Ed - die!_
(Laugh) S - say what?_
Hey, _____ that's
Gtr. II
A.H. (15ma)
Full
Full
5
rake
trem. bar
hold bend
*trem. bar
*Depress and vib. trem bar simultaneously.
Gtr. I
P.M.
*Gtr. & Voc. dialog over 1st 8 bars of Verse changes.


(A G♯ G)
E7+9
C C♯ D
(D C♯ C)
_what I'm talk - in' a - bout.
Wax it on_down.
Whoo!
*Harm.
Full
1/2
hold bend
grad. release
rake
sl.
3
*Tapped harmonics (tap at fret indicated w/right hand while holding bend).
P.M.

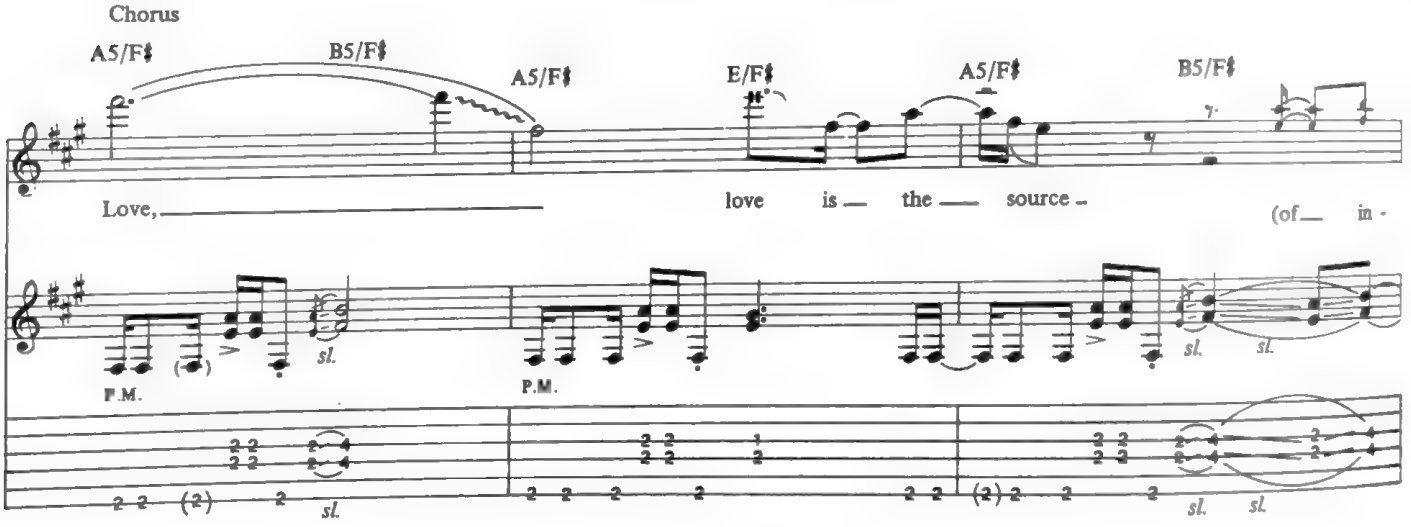

C
C♯
D
A5
C5/G
Rrr - read - y,
set,
go!
2½
3½
6
trem. bar (gradual descent)
(Gtr. II out)
*String flab.
P.M.
trem. pick
Guitar solo 1
*N.C.(F♯m)
Oh, yeah.
Gtr. I
Full
*Verse (2nd 8 bars) changes in F♯minor implied by bass.
(Vocal: Whoo!)

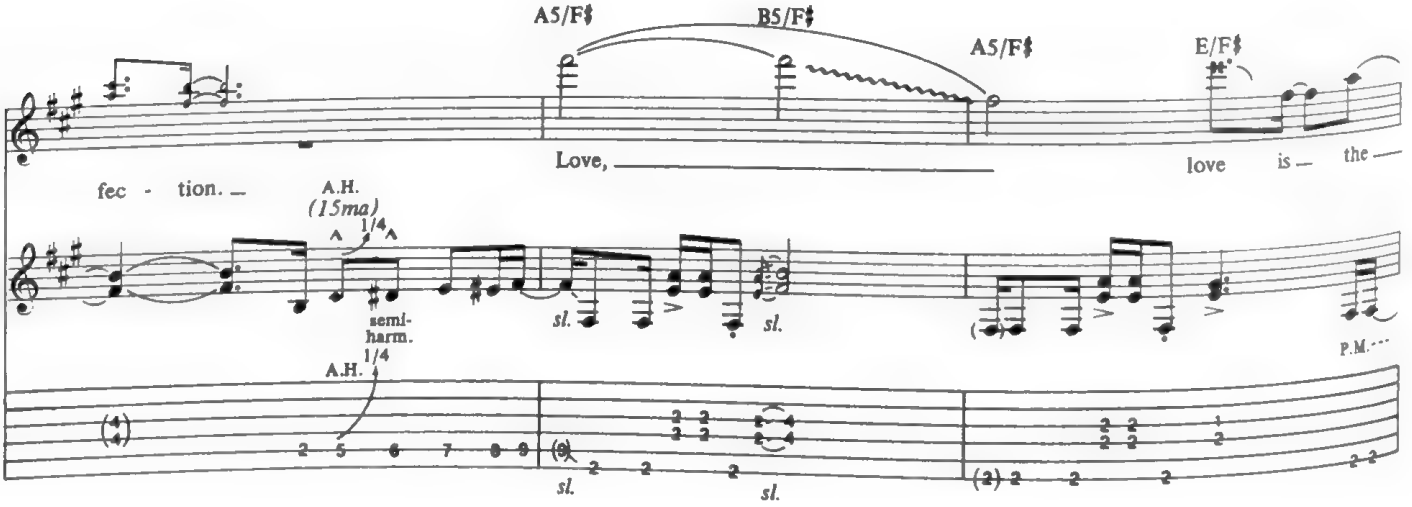


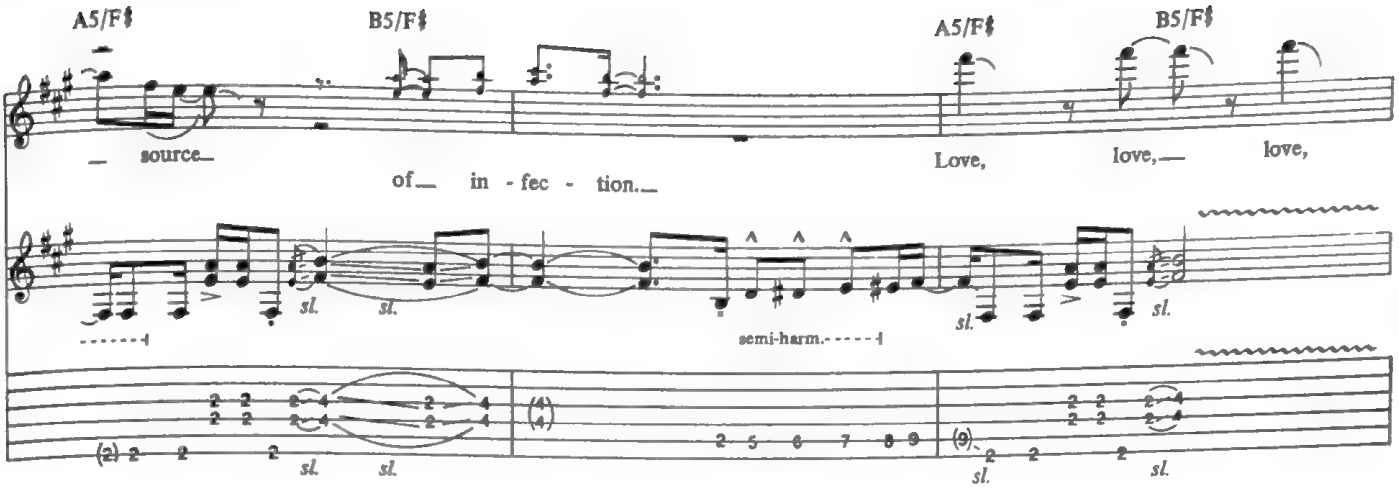
*Bass line implies Pre-chorus changes.

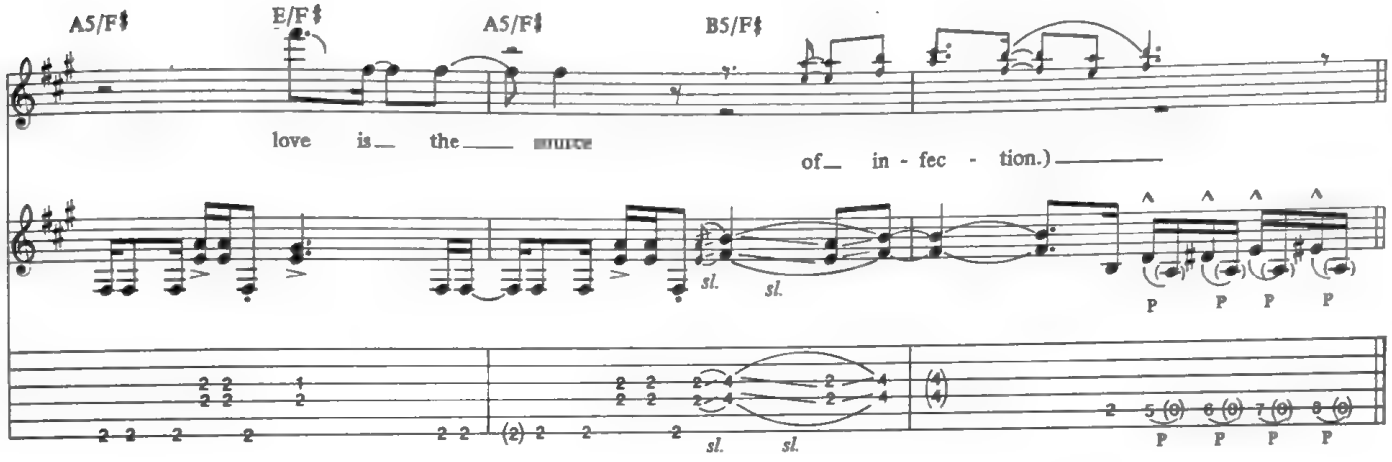


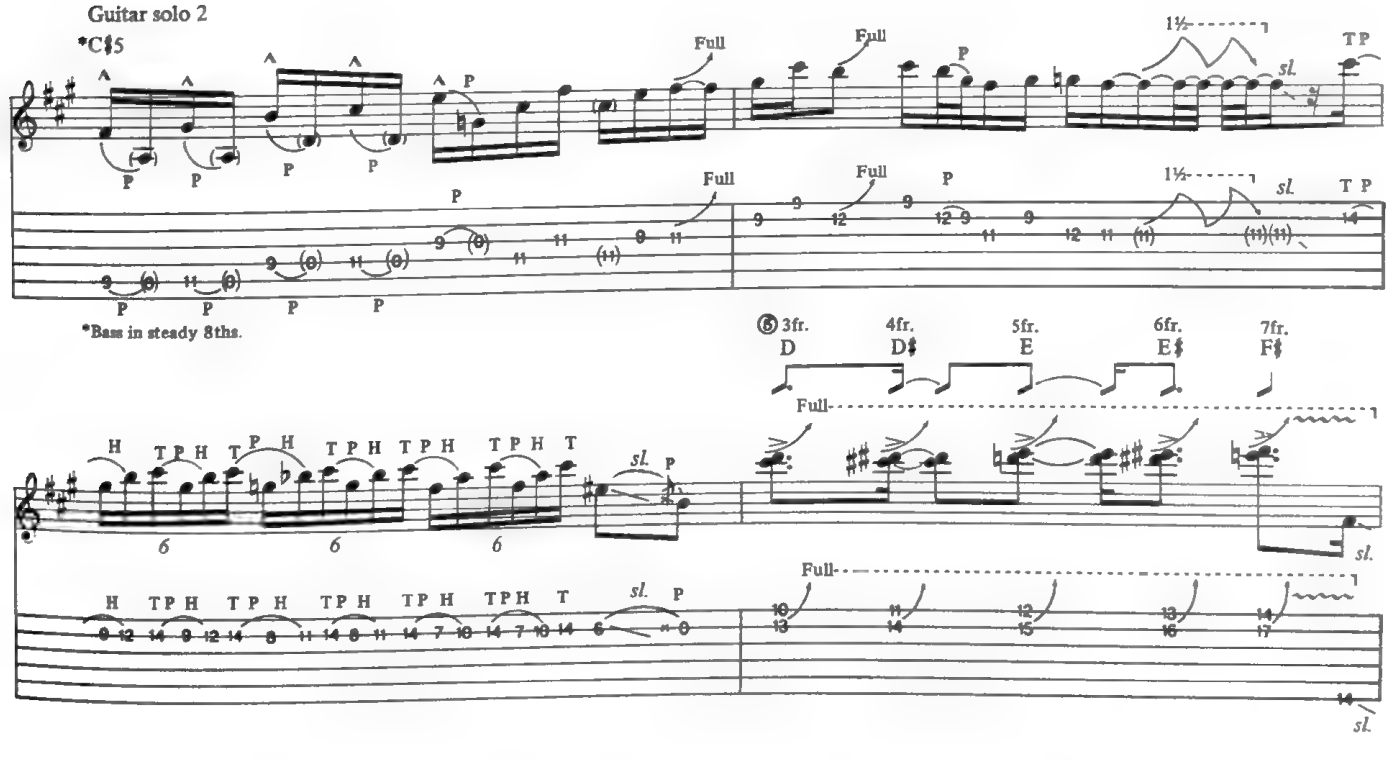
*Add left hand slide on 6 stg. on beat 4.

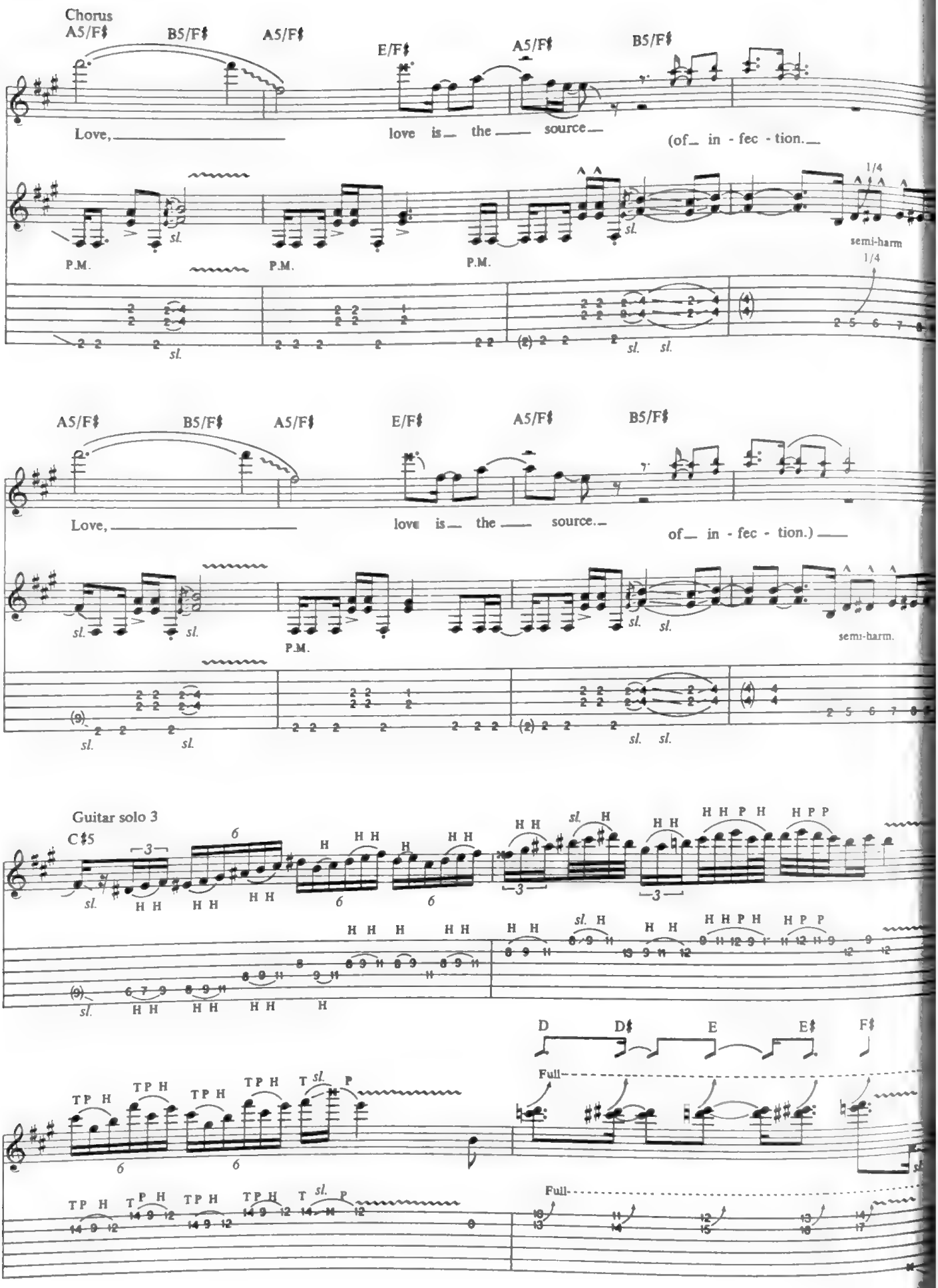


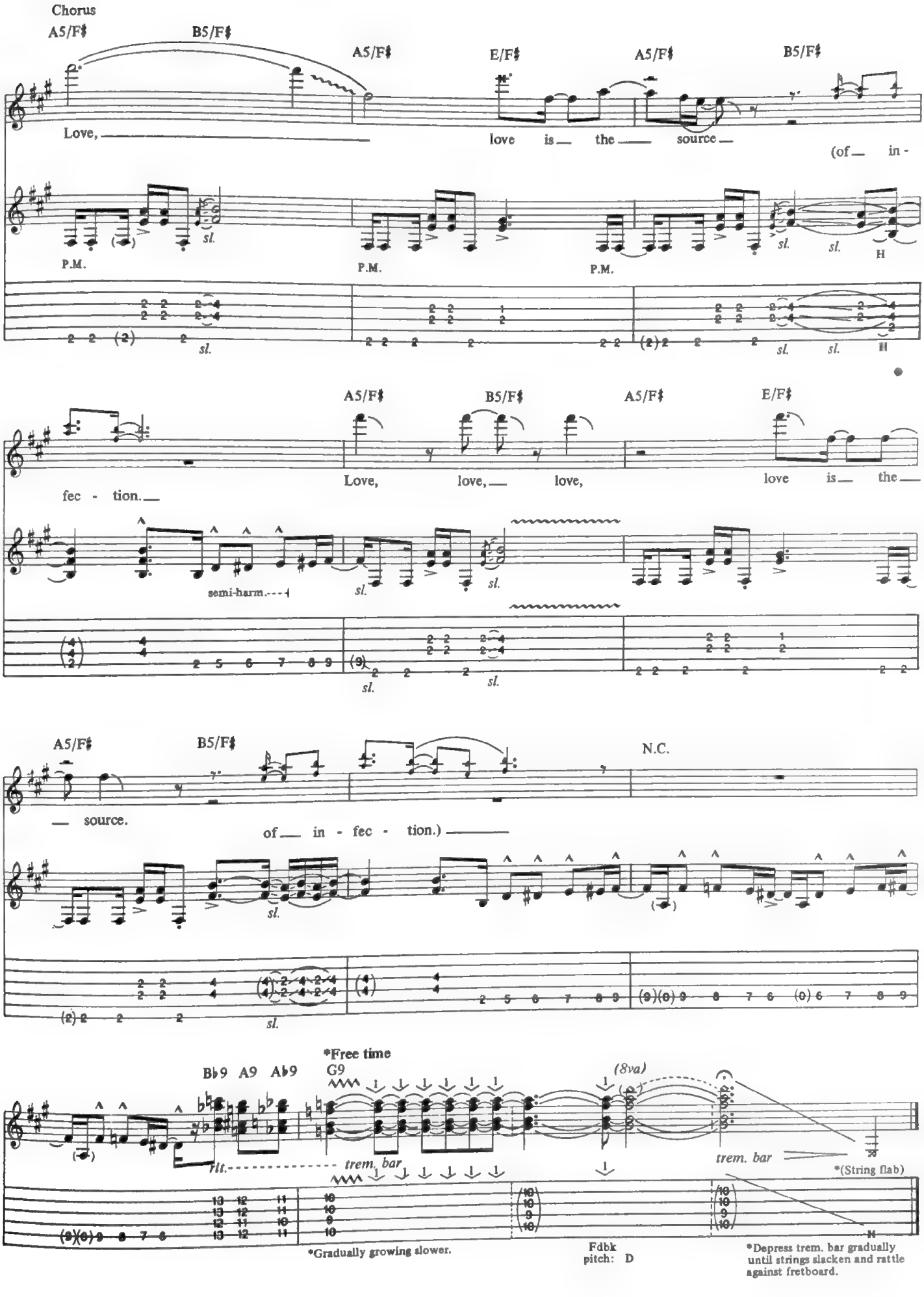



A5/F♯
B5/F♯
A5/F♯
B5/F♯
source
of in - fec - tion.
Love, love, love,
sl.
semi-harm.


A5/F♯
E/F♯
A5/F♯
B5/F♯
love is the source
of in - fec - tion.)
sl.
P


Guitar solo 2
*C♯5
Full
1½
T P
sl.
*Bass in steady 8ths.
3fr.
4fr.
5fr.
6fr.
7fr.
D
D♯
E
E♯
F♯
Full
H T P H T P H T P H T P H T P H T
6


Chorus
A5/F♯
B5/F♯
A5/F♯
E/F♯
A5/F♯
B5/F♯
Love,
love is the source
(of in - fec - tion.
P.M.
sl.
semi-harm
1/4
A5/F♯
B5/F♯
A5/F♯
E/F♯
A5/F♯
B5/F♯
Love,
love is the source.
of in - fec - tion.)
semi-harm.
Guitar solo 3
C♯5
H H P H
H P P
D
D♯
E
E♯
F♯
Full
TP H
T sl. P


Chorus
A5/F♯
B5/F♯
A5/F♯
E/F♯
A5/F♯
B5/F♯
Love,
love is the source
(of in -
P.M.
P.M.
P.M.
sl.
H
fec - tion.
Love, love, love,
love is the
semi-harm.
N.C.
source.
of in - fec - tion.)
*Free time
B♭9 A9 A♭9 G9
(8va)
trem. bar
*(String flab)
*Gradually growing slower.
Fdbk pitch: D
*Depress trem. bar gradually until strings slacken and rattle against fretboard.

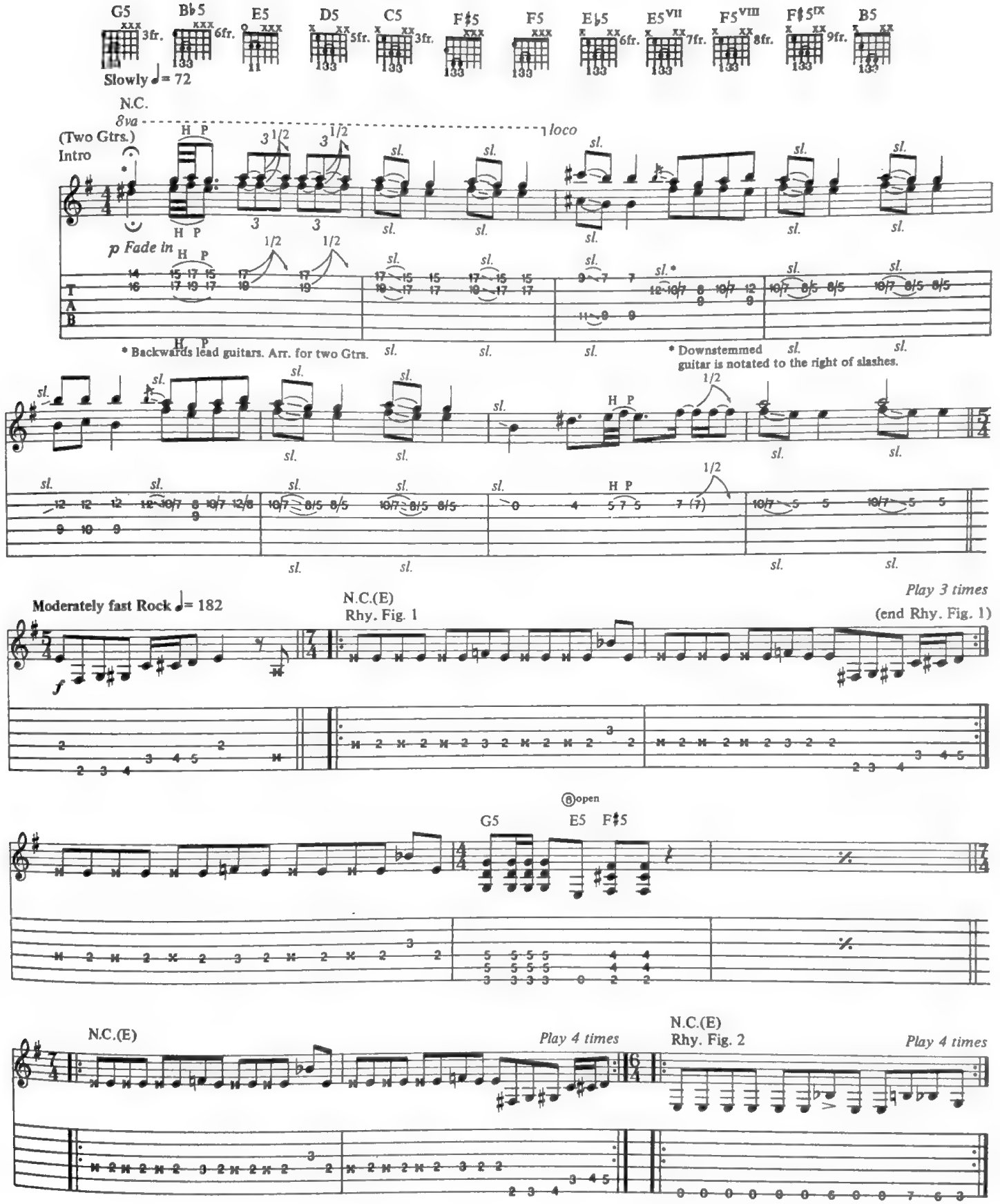
Ross Halfin

METALLICA

BLACKENED

As recorded by METALLICA

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted



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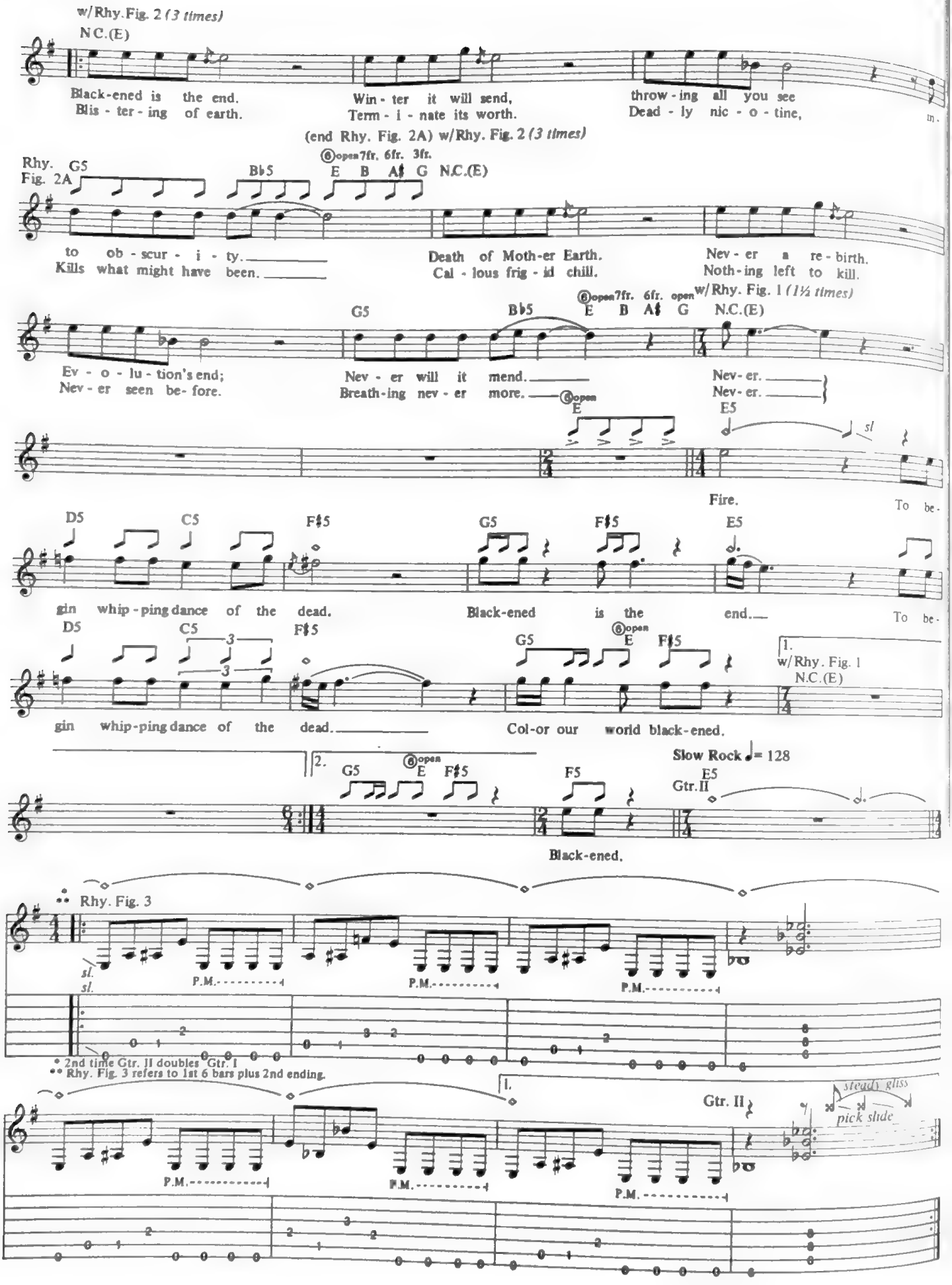
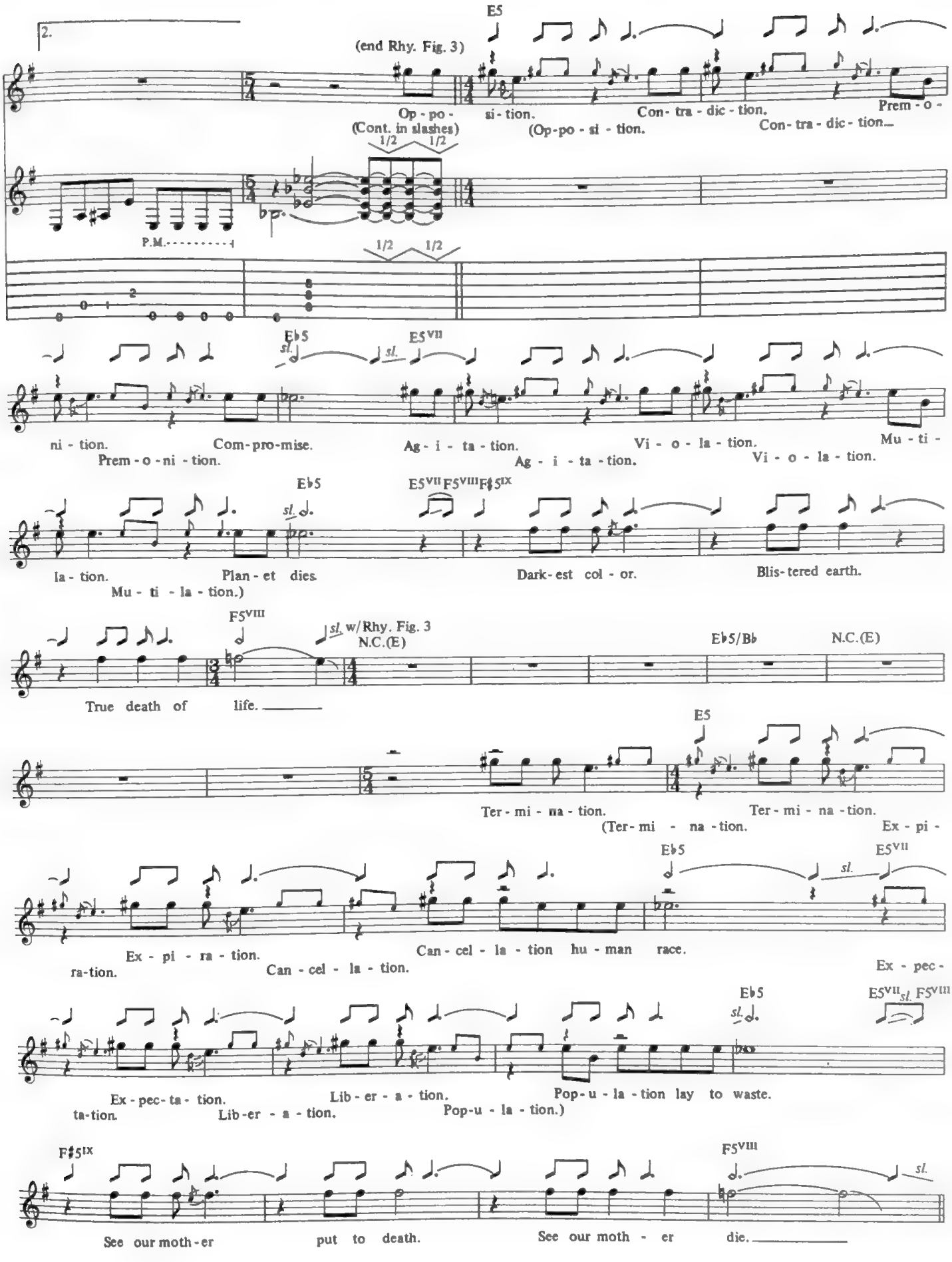
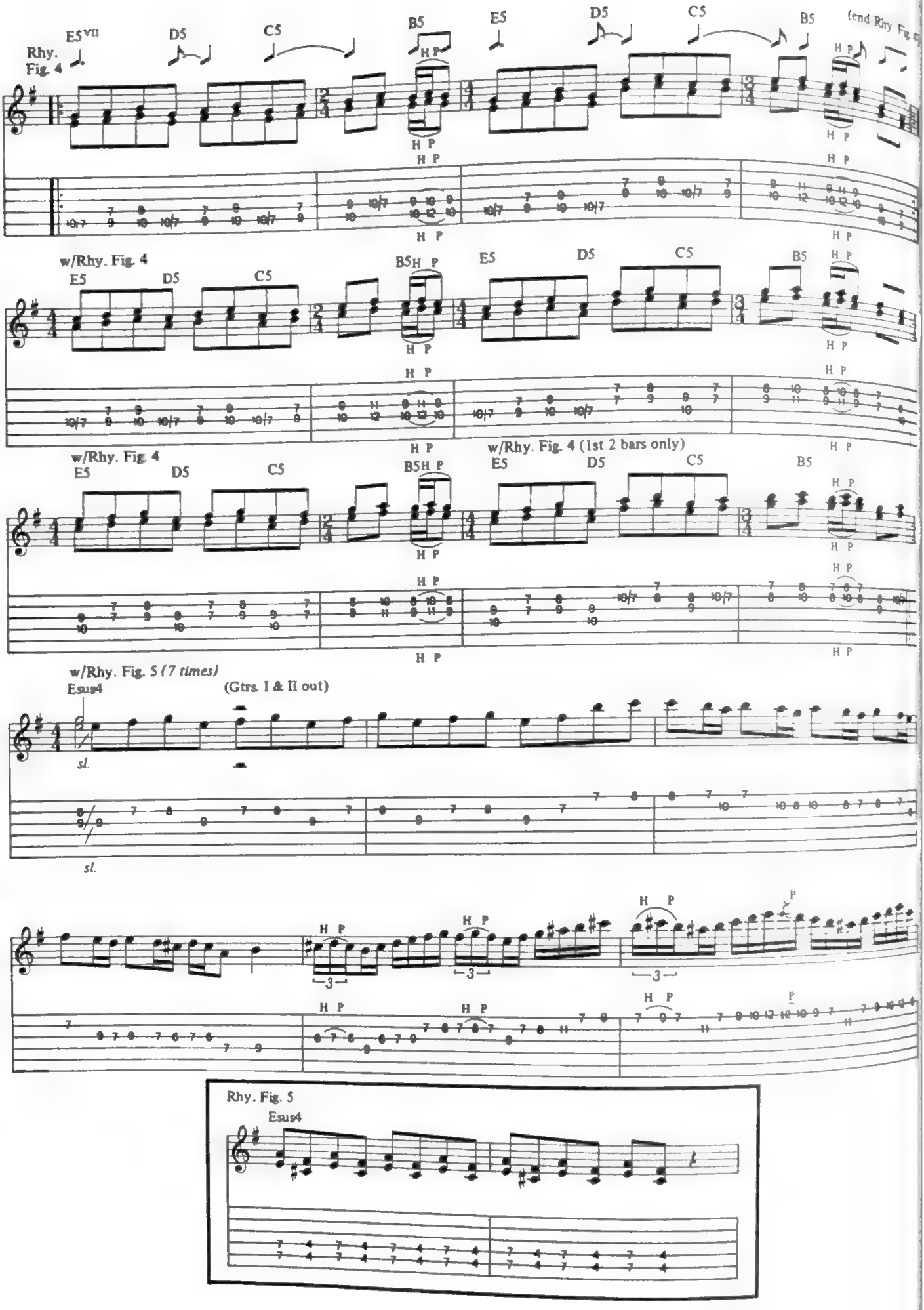
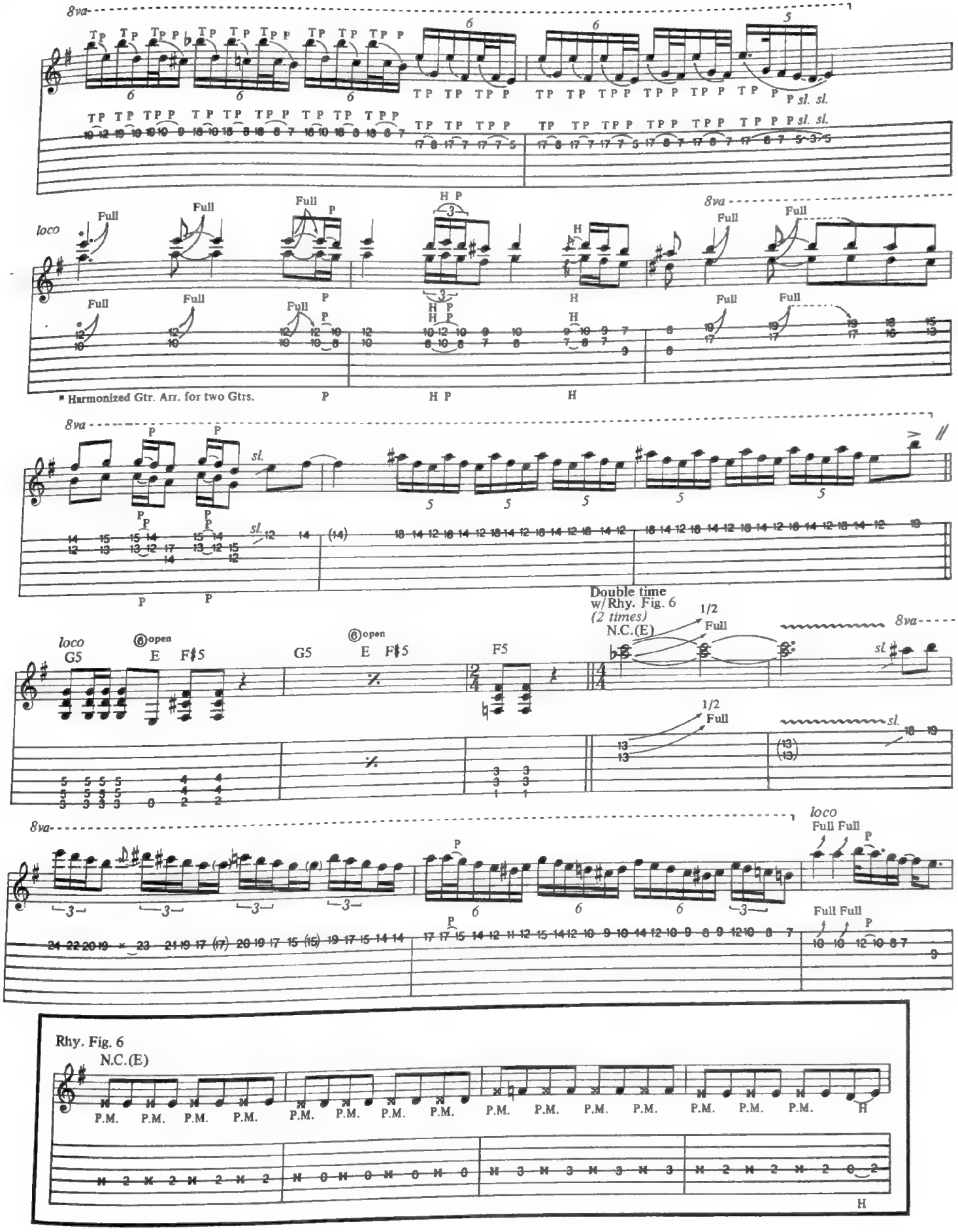
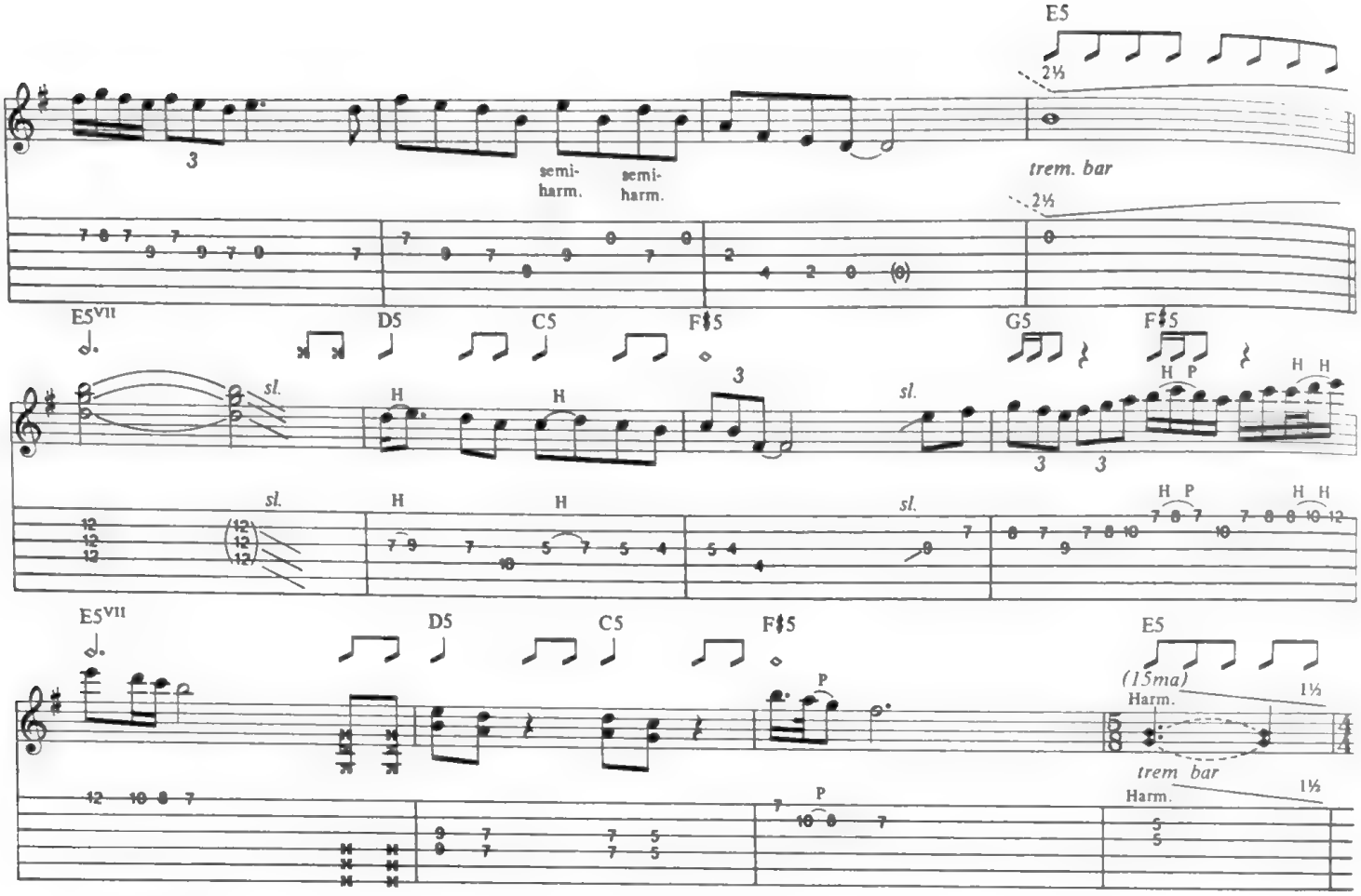

w/Rhy.Fig. 2 (3 times)
N.C.(E)
Black-ened is the end.
Blis - ter - ing of earth.
Win - ter it will send,
Term - i - nate its worth.
throw - ing all you see
Dead - ly nic - o - tine,
(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)
Rhy. Fig. 2A
G5
B♭5
E B A♯ G N.C.(E)
to ob - scur - i - ty.
Kills what might have been.
Death of Moth-er Earth.
Cal - lous frig - id chill.
Nev - er a re - birth.
Noth - ing left to kill.
w/Rhy. Fig. 1 (1½ times)
Ev - o - lu - tion's end;
Nev - er seen be- fore.
Nev - er will it mend.
Breath - ing nev - er more.
Nev - er.
Nev - er.
E5
Fire.
To be -
D5
C5
F♯5
G5
F♯5
E5
gin whip - ping dance of the dead.
Black-ened is the end.
To be -
1.
w/Rhy. Fig. 1
N.C.(E)
gin whip - ping dance of the dead.
Col - or our world black - ened.
2.
Slow Rock ♩= 128
Gtr. II
Black-ened.
Rhy. Fig. 3
P.M.
* 2nd time Gtr. II doubles Gtr. I
** Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.
Gtr. II
steady gliss
pick slide


2.
(end Rhy. Fig. 3)
E5
Op - po - si - tion.
(Cont. in slashes)
(Op-po - si - tion.
Con- tra - dic - tion.
Con- tra - dic - tion.
Prem - o -
1/2 1/2
P.M.
Eb5
E5VII
sl.
ni - tion.
Com-pro-mise.
Prem - o - ni - tion.
Ag - i - ta - tion.
Ag - i - ta - tion.
Vi - o - la - tion.
Vi - o - la - tion.
Mu - ti -
Eb5
E5VII F5VIII F♯5IX
la - tion.
Plan - et dies.
Mu - ti - la - tion.)
Dark - est col - or.
Blis - tered earth.
F5VIII
sl. w/Rhy. Fig. 3
N.C.(E)
Eb5/Bb
N.C.(E)
True death of life.
E5
Ter - mi - na - tion.
(Ter - mi - na - tion.
Ter - mi - na - tion.
Ex - pi -
Eb5
E5VII
sl.
Ex - pi - ra - tion.
ra-tion.
Can - cel - la - tion.
Can - cel - la - tion hu - man race.
Ex - pec -
Eb5
E5VII sl. F5VIII
sl.
Ex - pec - ta - tion.
ta-tion.
Lib - er - a - tion.
Lib - er - a - tion.
Pop - u - la - tion lay to waste.
Pop-u - la - tion.)
F♯5IX
F5VIII
sl.
See our moth - er
put to death.
See our moth - er
die.

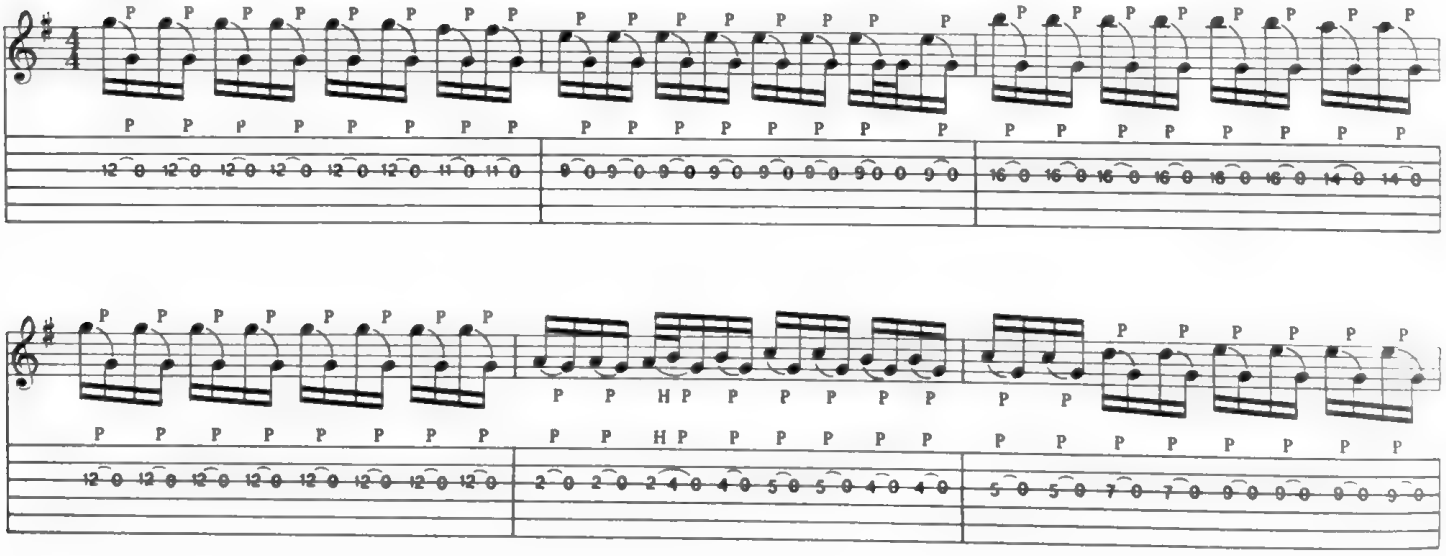

Rhy. Fig. 4
E5vii
D5
C5
B5
E5
D5
C5
B5
(end Rhy. Fig. 4)
H P
w/Rhy. Fig. 4
E5
D5
C5
B5
H P
w/Rhy. Fig. 4
E5
D5
C5
B5
H P
w/Rhy. Fig. 4 (1st 2 bars only)
E5
D5
C5
B5
H P
w/Rhy. Fig. 5 (7 times)
Esus4
(Gtrs. I & II out)
sl.
sl.
H P
3
Rhy. Fig. 5
Esus4


8va
loco
Full
P
H P
H
sl.
* Harmonized Gtr. Arr. for two Gtrs.
Double time
w/Rhy. Fig. 6
(2 times)
N.C.(E)
1/2
G5
E
F♯5
F5
⑥open
Rhy. Fig. 6
N.C.(E)
P.M.

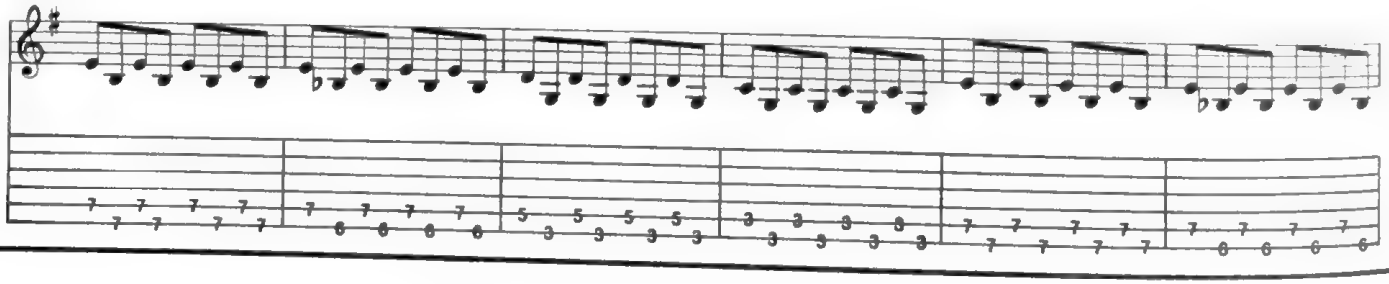


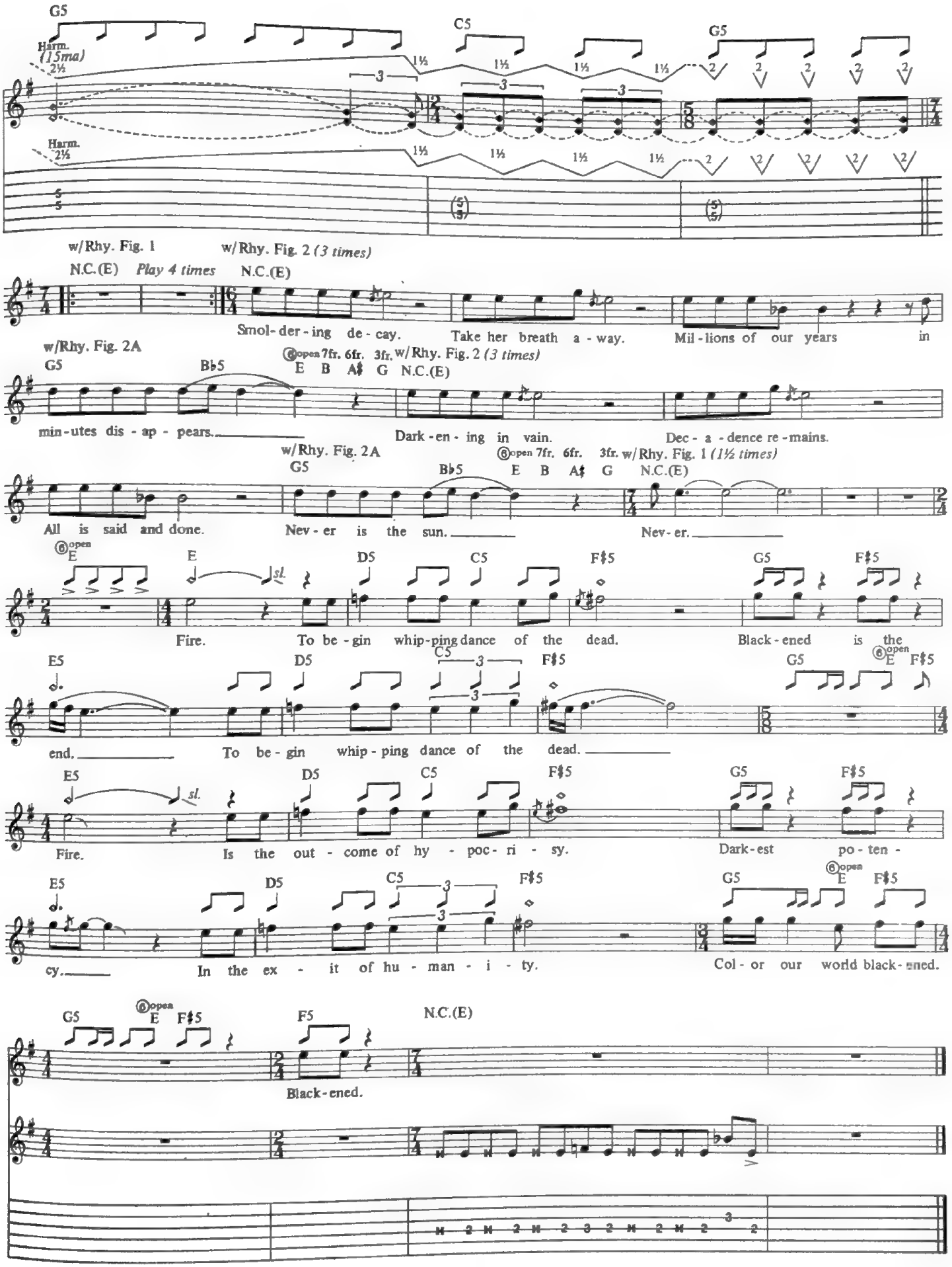
w/Rhy. Fig. 7

N.C.



Rhy. Fig. 7

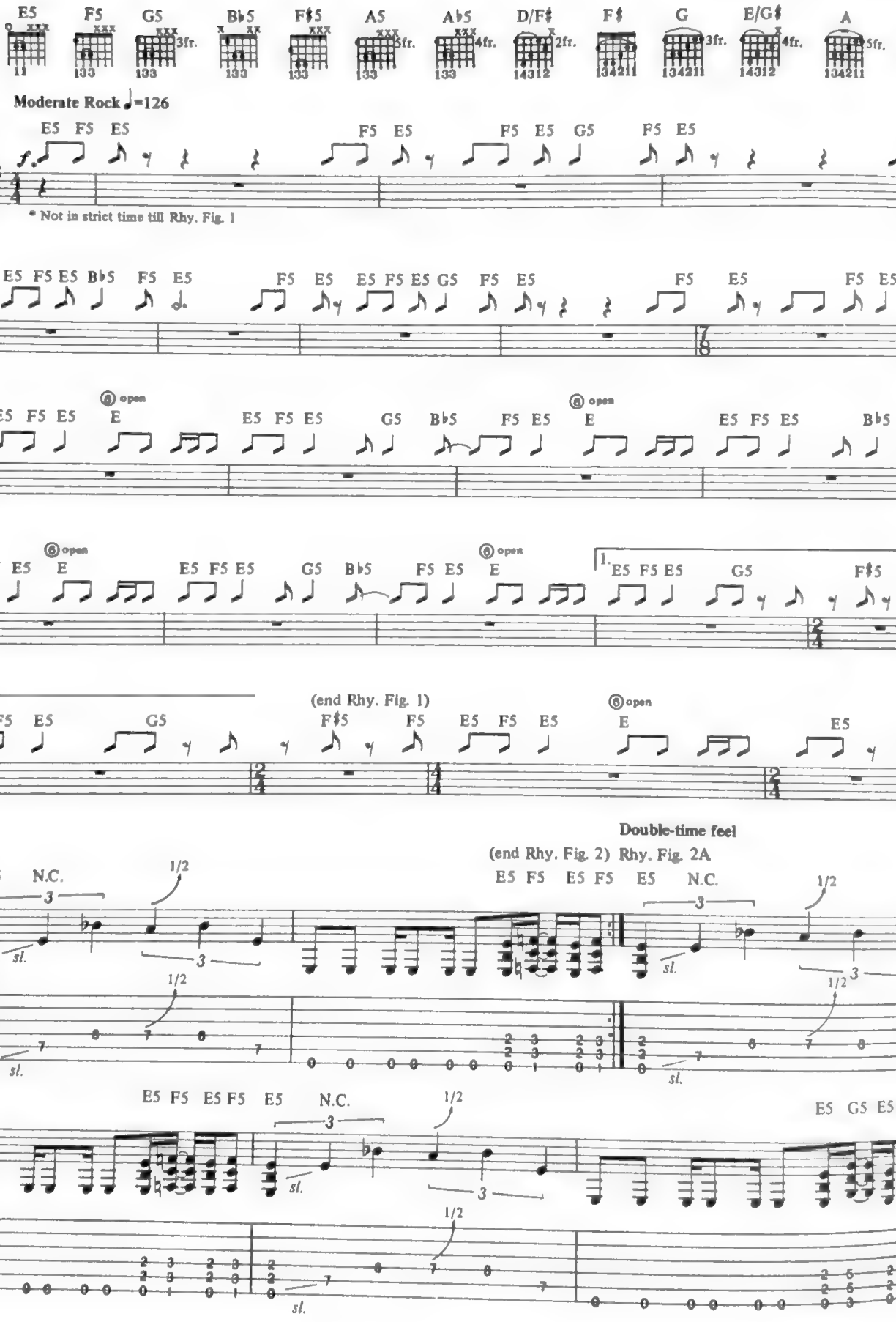



G5
C5
G5
Harm. (15ma)
2½
Harm.
2½
w/Rhy. Fig. 1
w/Rhy. Fig. 2 (3 times)
N.C.(E)
Play 4 times
N.C.(E)
Smol- der - ing de - cay.
Take her breath a - way.
Mil - lions of our years in
w/Rhy. Fig. 2A
G5
B♭5
open 7fr. 6fr. 3fr. w/Rhy. Fig. 2 (3 times)
E B A♯ G N.C.(E)
min - utes dis - ap - pears.
Dark - en - ing in vain.
Dec - a - dence re - mains.
w/Rhy. Fig. 2A
G5
B♭5
open 7fr. 6fr. 3fr. w/Rhy. Fig. 1 (1½ times)
E B A♯ G N.C.(E)
All is said and done.
Nev - er is the sun.
Nev - er.
open E
E
sl.
D5
C5
F♯5
G5
F♯5
Fire.
To be - gin whip - ping dance of the dead.
Black - ened is the
E5
D5
C5
3
F♯5
G5
open E
F♯5
end.
To be - gin whip - ping dance of the dead.
E5
sl.
D5
C5
F♯5
G5
F♯5
Fire.
Is the out - come of hy - poc - ri - sy.
Dark - est po - ten -
E5
D5
C5
3
F♯5
G5
open E
F♯5
cy.
In the ex - it of hu - man - i - ty.
Col - or our world black - ened.
G5
open E
F♯5
F5
N.C.(E)
Black - ened.

THE SHORTEST STRAW

As recorded by METALLICA

Words and Music by
James Hetfield and Lars Ulrich



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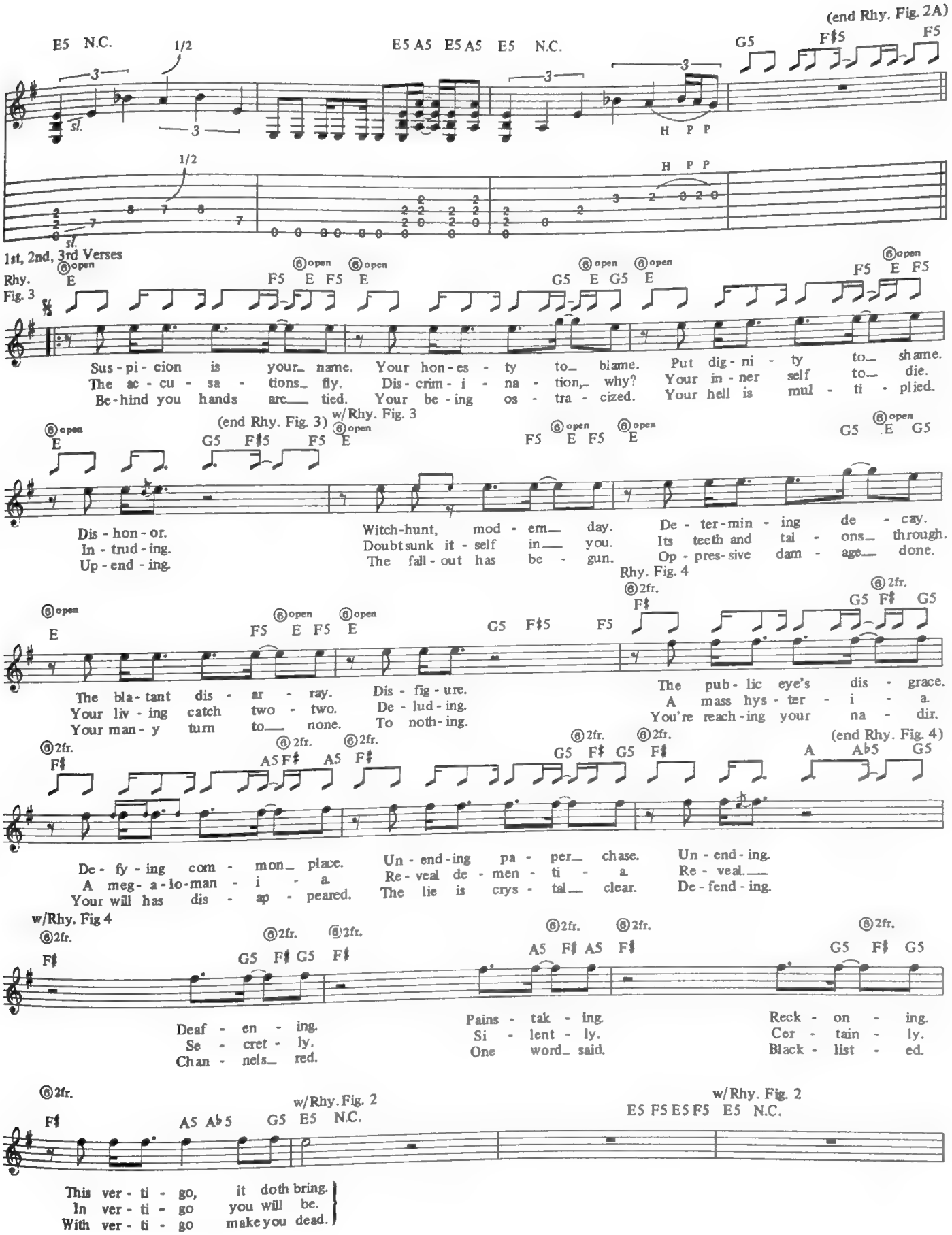
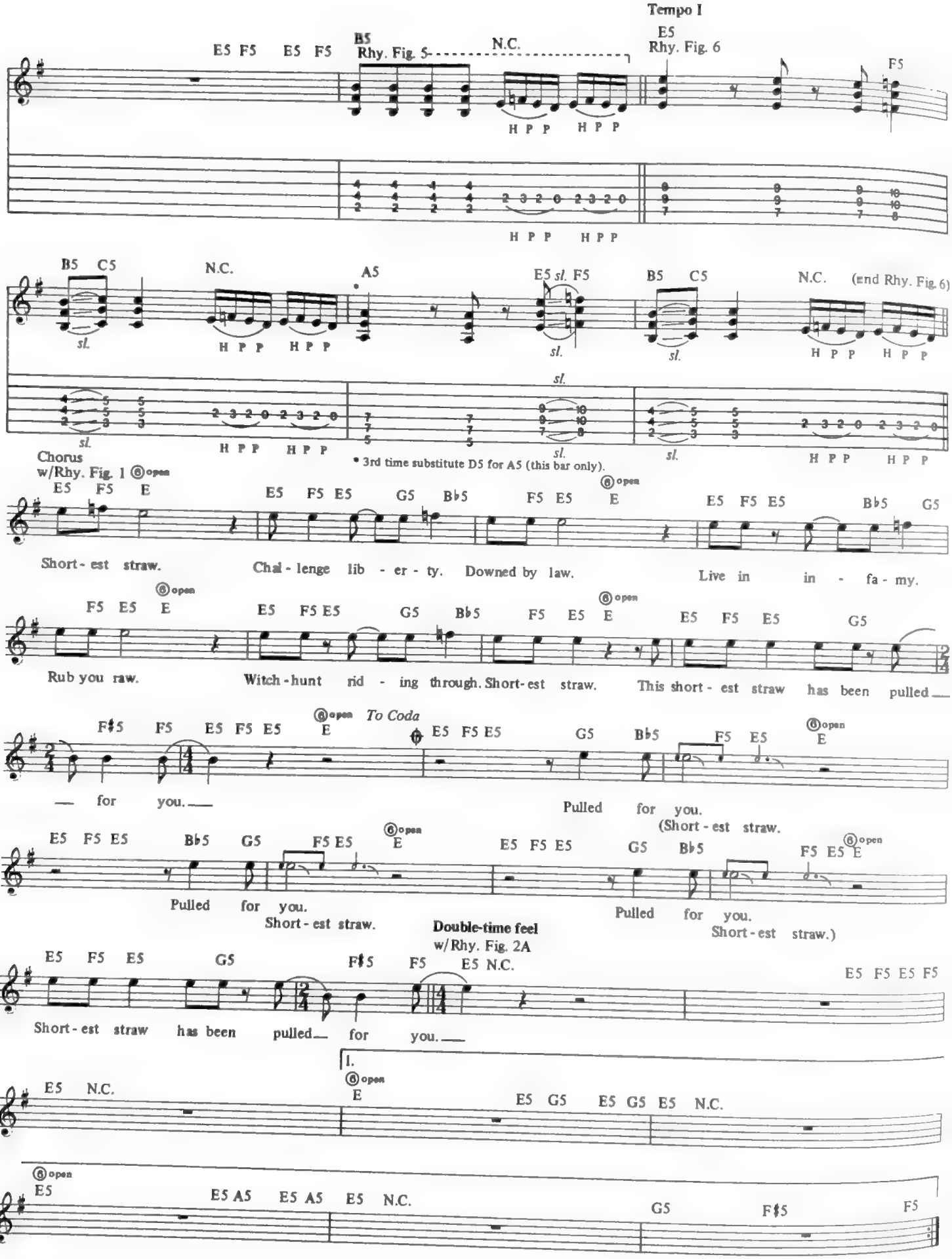
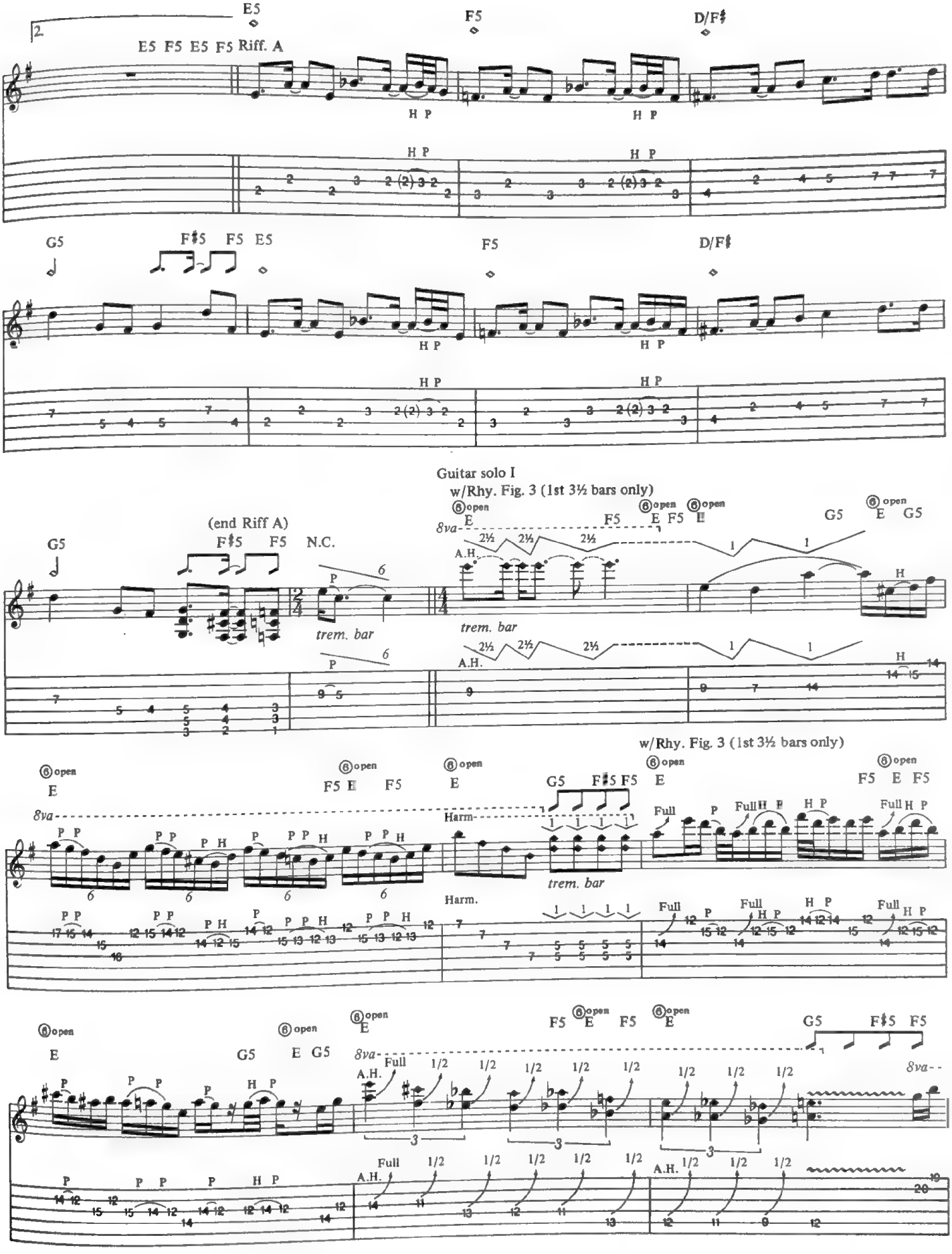
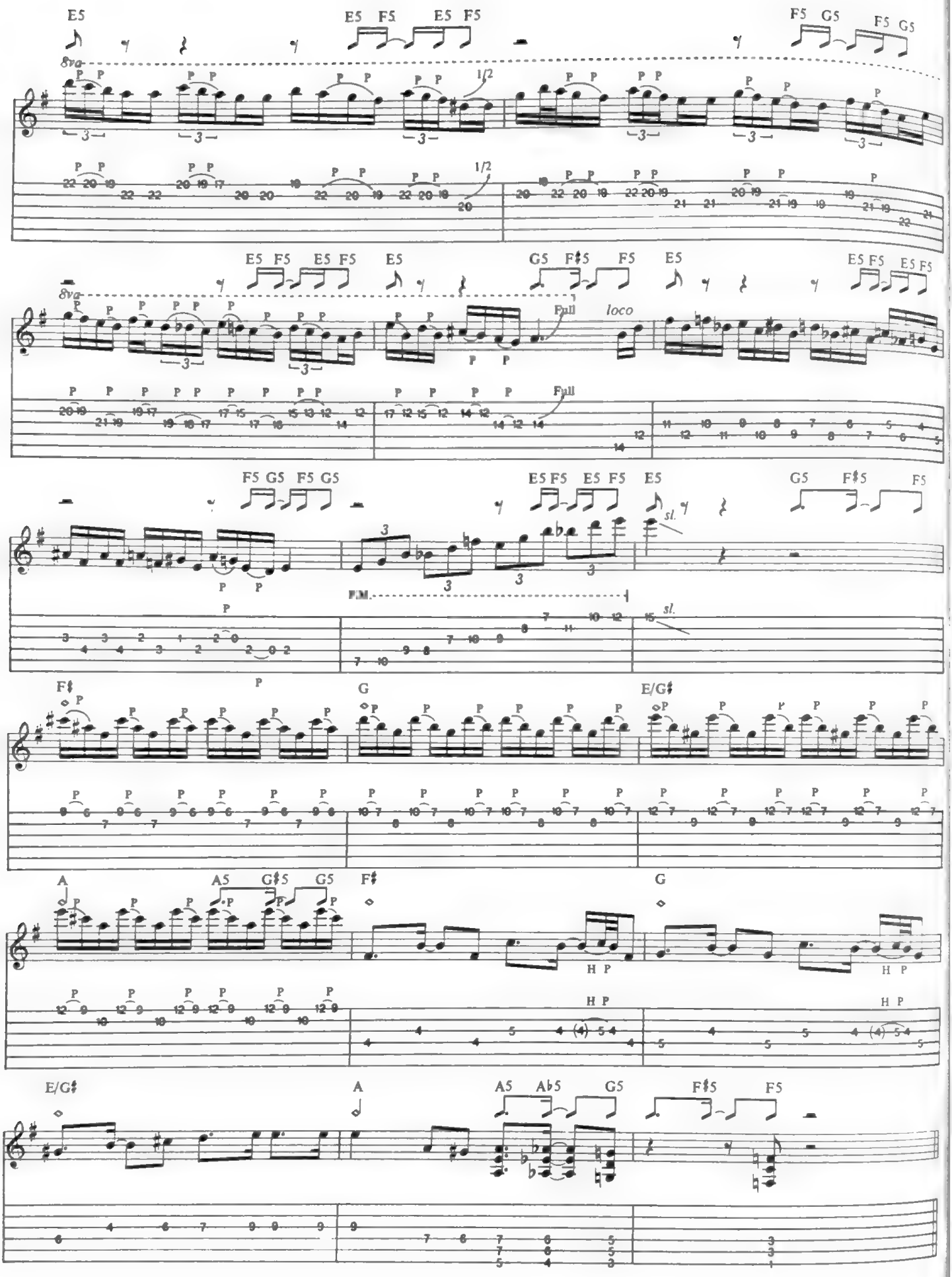
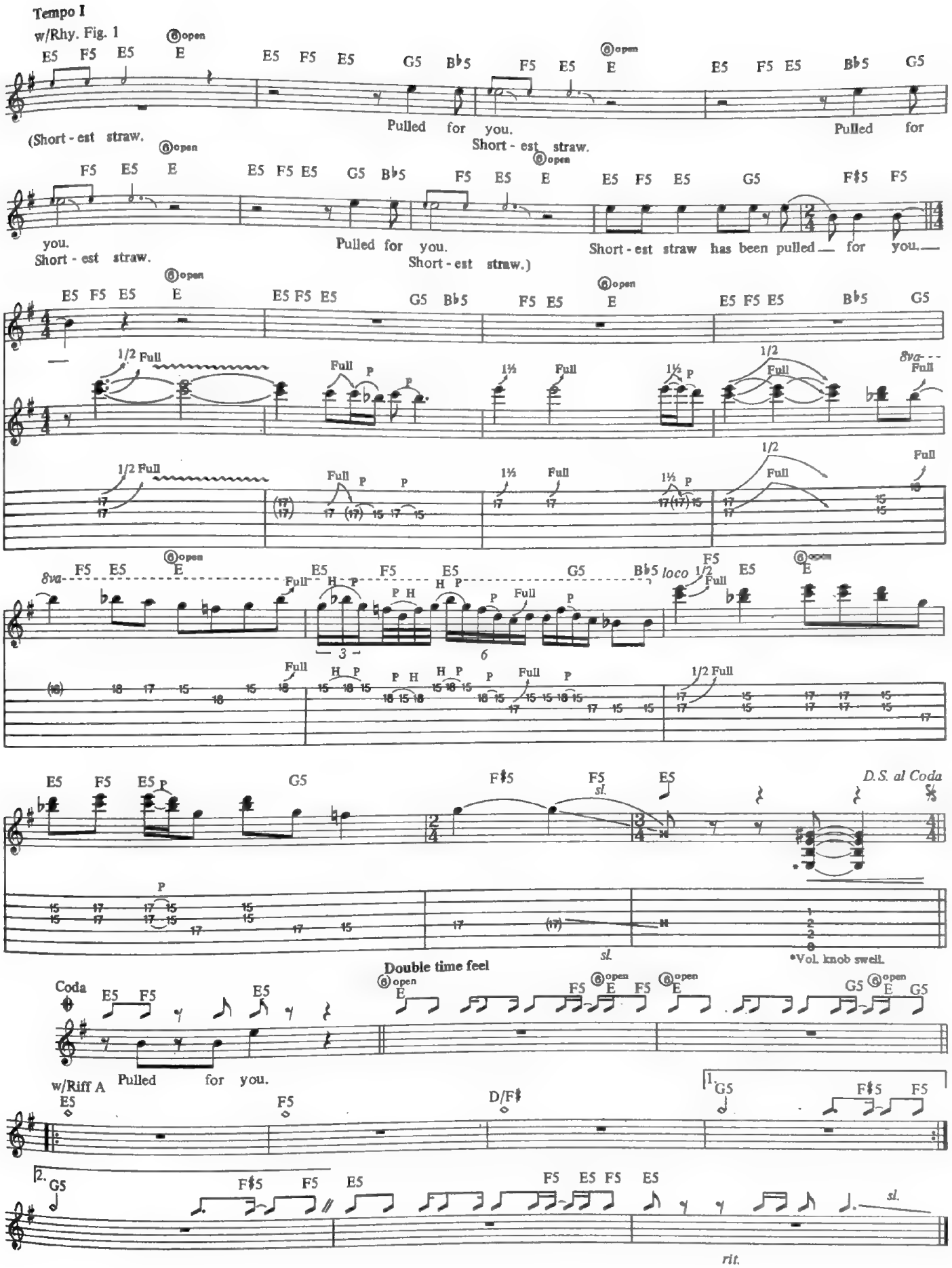

(end Rhy. Fig. 2A)
E5 N.C.
1/2
E5 A5 E5 A5 E5 N.C.
G5 F♯5 F5
H P P
1st, 2nd, 3rd Verses
Rhy. Fig. 3
Sus-pi-cion is your name. Your hon-es-ty to blame. Put dig-ni-ty to shame.
The ac-cu-sa-tions fly. Dis-crim-i-na-tion, why? Your in-ner self to die.
Be-hind you hands are tied. Your be-ing os-tra-cized. Your hell is mul-ti-plied.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
Dis-hon-or. Witch-hunt, mod-ern day. De-ter-min-ing de-cay.
In-trud-ing. Doubt sunk it-self in you. Its teeth and tal-ons through.
Up-end-ing. The fall-out has be-gun. Op-pres-sive dam-age done.
Rhy. Fig. 4
The bla-tant dis-ar-ray. Dis-fig-ure. The pub-lic eye's dis-grace.
Your liv-ing catch two-two. De-lud-ing. A mass hys-ter-i-a.
Your man-y turn to none. To noth-ing. You're reach-ing your na-dir.
(end Rhy. Fig. 4)
De-fy-ing com-mon place. Un-end-ing pa-per chase. Un-end-ing.
A meg-a-lo-man-i-a. Re-veal de-men-ti-a. Re-veal.
Your will has dis-ap-peared. The lie is crys-tal clear. De-fend-ing.
w/Rhy. Fig 4
Deaf-en-ing. Pains-tak-ing. Reck-on-ing.
Se-cret-ly. Si-lent-ly. Cer-tain-ly.
Chan-nels red. One word said. Black-list-ed.
w/Rhy. Fig. 2
w/Rhy. Fig. 2
This ver-ti-go, it doth bring.
In ver-ti-go you will be.
With ver-ti-go make you dead.


Tempo I
E5 F5 E5 F5
B5
Rhy. Fig. 5
N.C.
E5
Rhy. Fig. 6
F5
H P P H P P
H P P H P P
B5 C5
N.C.
A5
E5 sl. F5
B5 C5
N.C.
(End Rhy. Fig. 6)
sl.
H P P H P P
Chorus
w/Rhy. Fig. 1
6 open
* 3rd time substitute D5 for A5 (this bar only).
E5 F5 E
E5 F5 E5 G5 B♭5 F5 E5
E5 F5 E5 B♭5 G5
Short - est straw.
Chal - lenge lib - er - ty.
Downed by law.
Live in in - fa - my.
F5 E5 E
E5 F5 E5 G5 B♭5 F5 E5 E
E5 F5 E5 G5
Rub you raw.
Witch - hunt rid - ing through.
Short - est straw.
This short - est straw has been pulled
F♯5 F5 E5 F5 E5 E
To Coda
E5 F5 E5 G5 B♭5 F5 E5 E
— for you. —
Pulled for you.
(Short - est straw.
E5 F5 E5 B♭5 G5 F5 E5 E
E5 F5 E5 G5 B♭5 F5 E5 E
Pulled for you.
Short - est straw.
Pulled for you.
Short - est straw.)
Double-time feel
w/Rhy. Fig. 2A
E5 F5 E5 G5 F♯5 F5 E5 N.C.
E5 F5 E5 F5
Short - est straw has been pulled — for you. —
1.
E5 N.C.
E5 G5 E5 G5 E5 N.C.
E5
E5 A5 E5 A5 E5 N.C.
G5 F♯5 F5


2.
E5
F5
D/F♯
E5 F5 E5 F5 Riff. A
H P
G5
F♯5 F5 E5
Guitar solo I
w/Rhy. Fig. 3 (1st 3½ bars only)
(end Riff A)
F♯5 F5 N.C.
trem. bar
A.H.
8va
Harm.
Full
1/2


E5
E5 F5 E5 F5
F5 G5 F5 G5
8va
1/2
E5 F5 E5 F5 E5
G5 F♯5 F5 E5
E5 F5 E5 F5
Full
loco
F5 G5 F5 G5
E5 F5 E5 F5 E5
G5 F♯5 F5
sl.
P.M.
F♯
G
E/G♯
A
A5 G♯5 G5
F♯
G
H P
E/G♯
A
A5 A♭5 G5
F♯5 F5

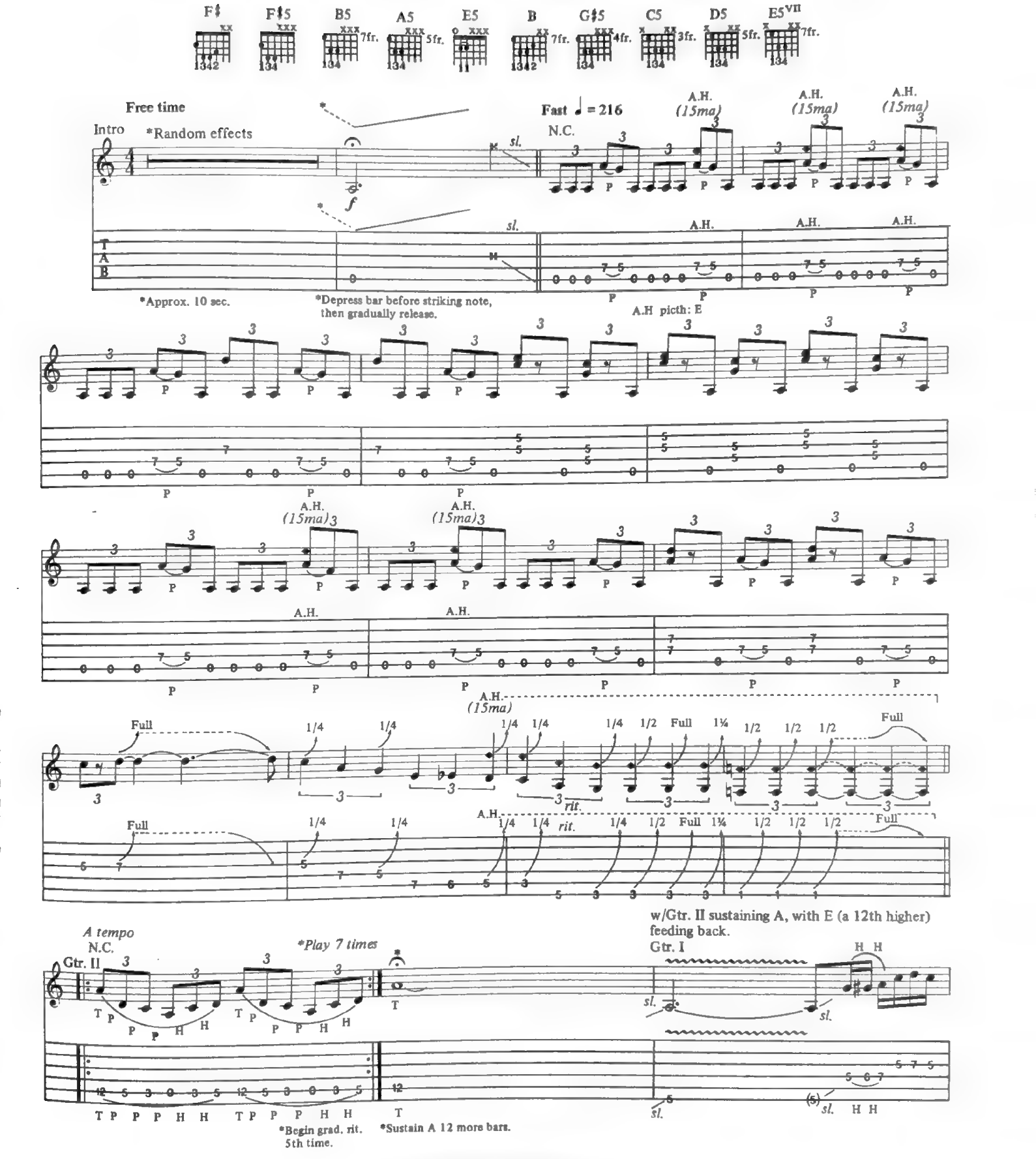

Tempo I
w/Rhy. Fig. 1
(Short - est straw.
Pulled for you.
Short - est straw.
Pulled for
you.
Short - est straw.
Pulled for you.
Short - est straw.)
Short - est straw has been pulled for you.
D.S. al Coda
*Vol. knob swell.
Double time feel
Coda
w/Riff A
Pulled for you.
rit.

TESLA

CUMIN' ATCHA LIVE

As recorded by TESLA

Words and Music by
Jeffrey Keith, Frank Hannon
and Brian Wheat



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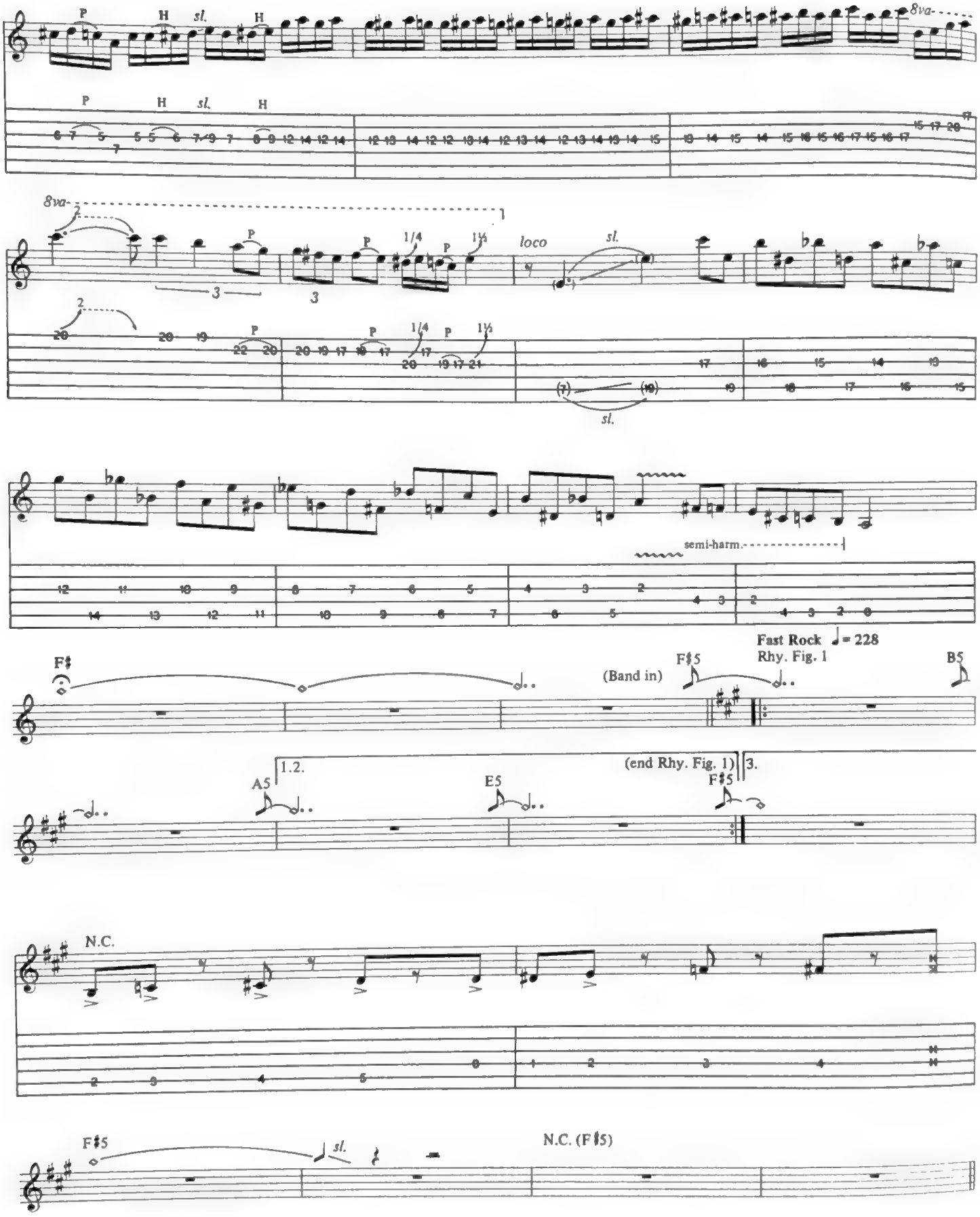
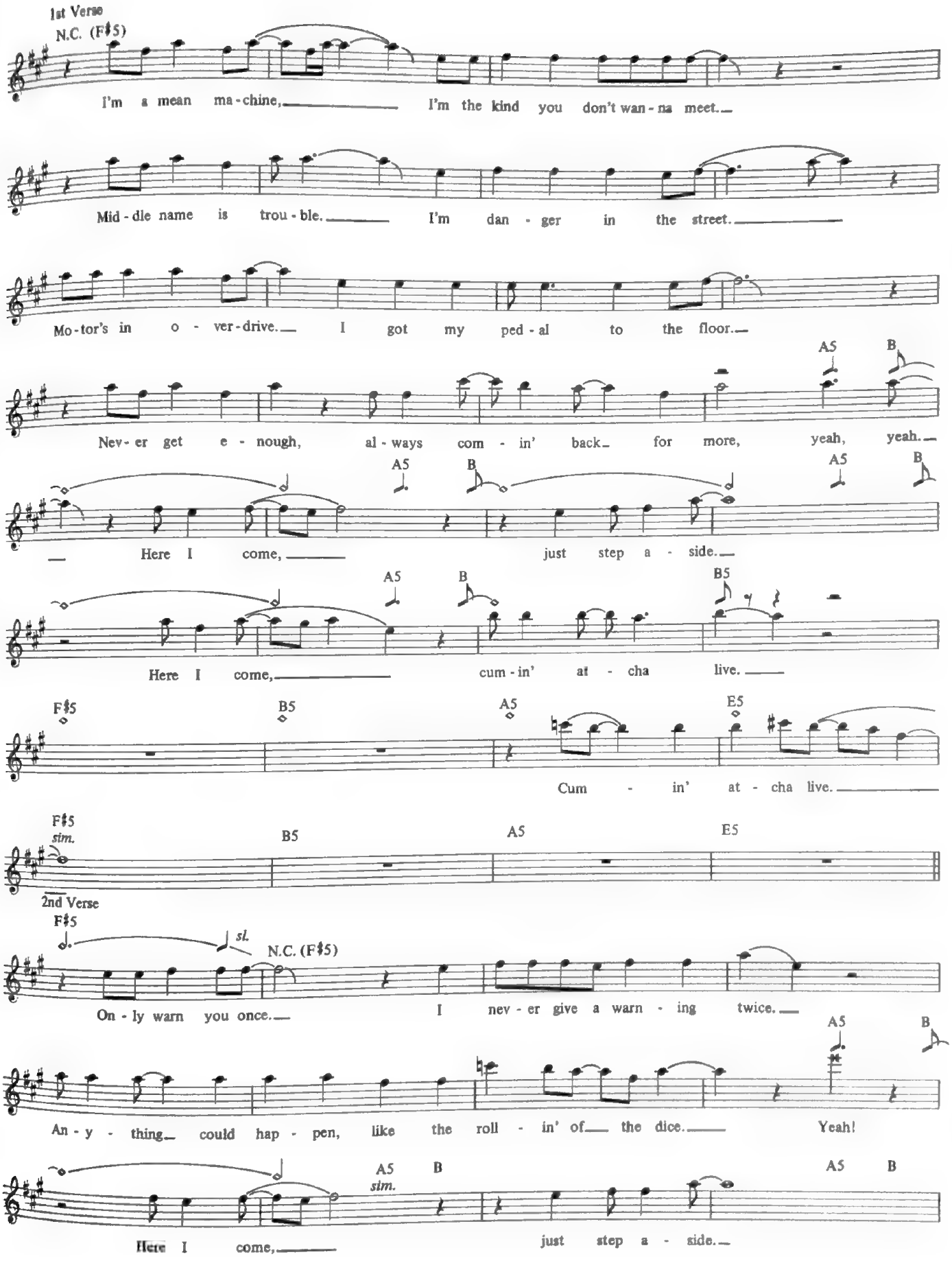
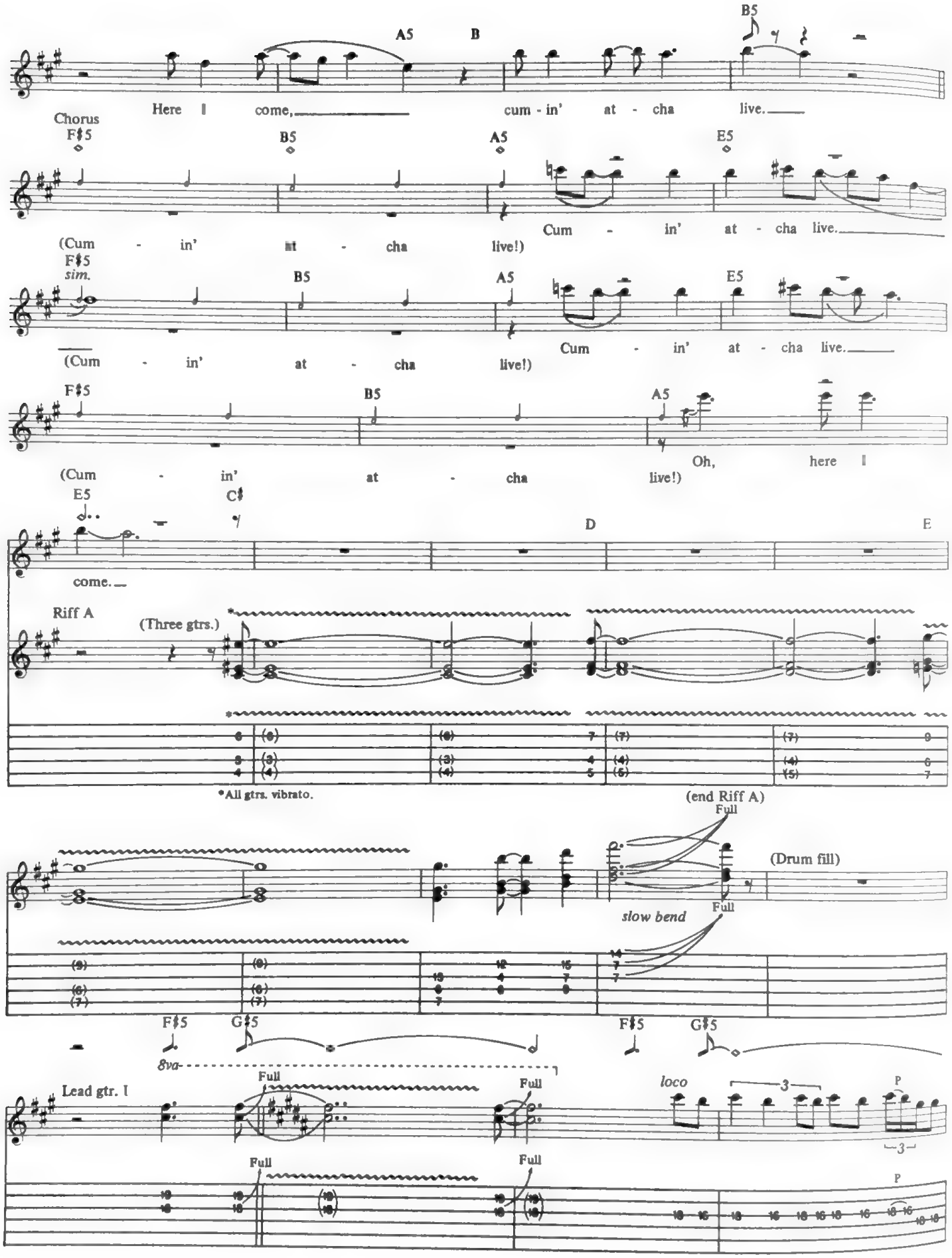
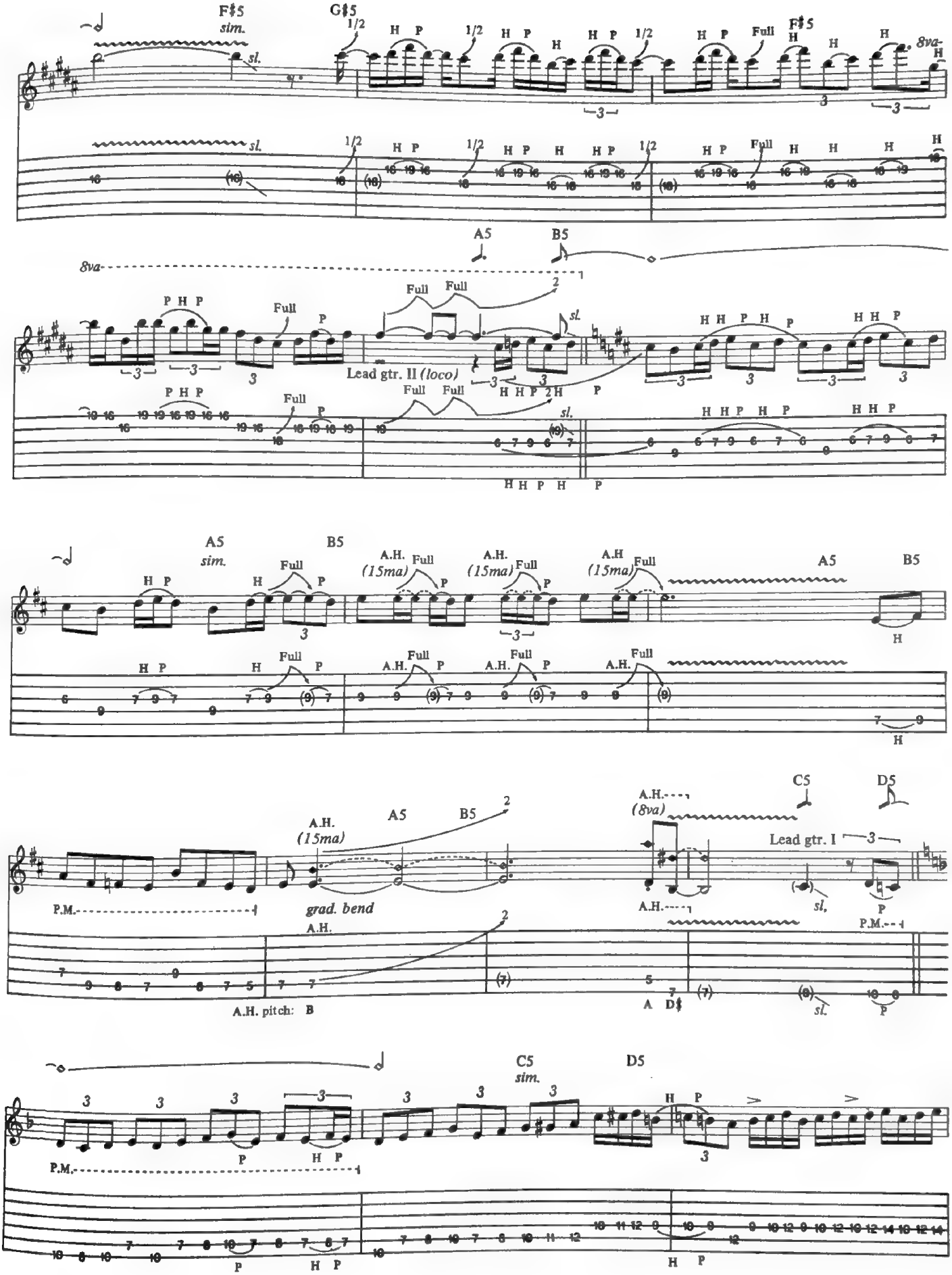
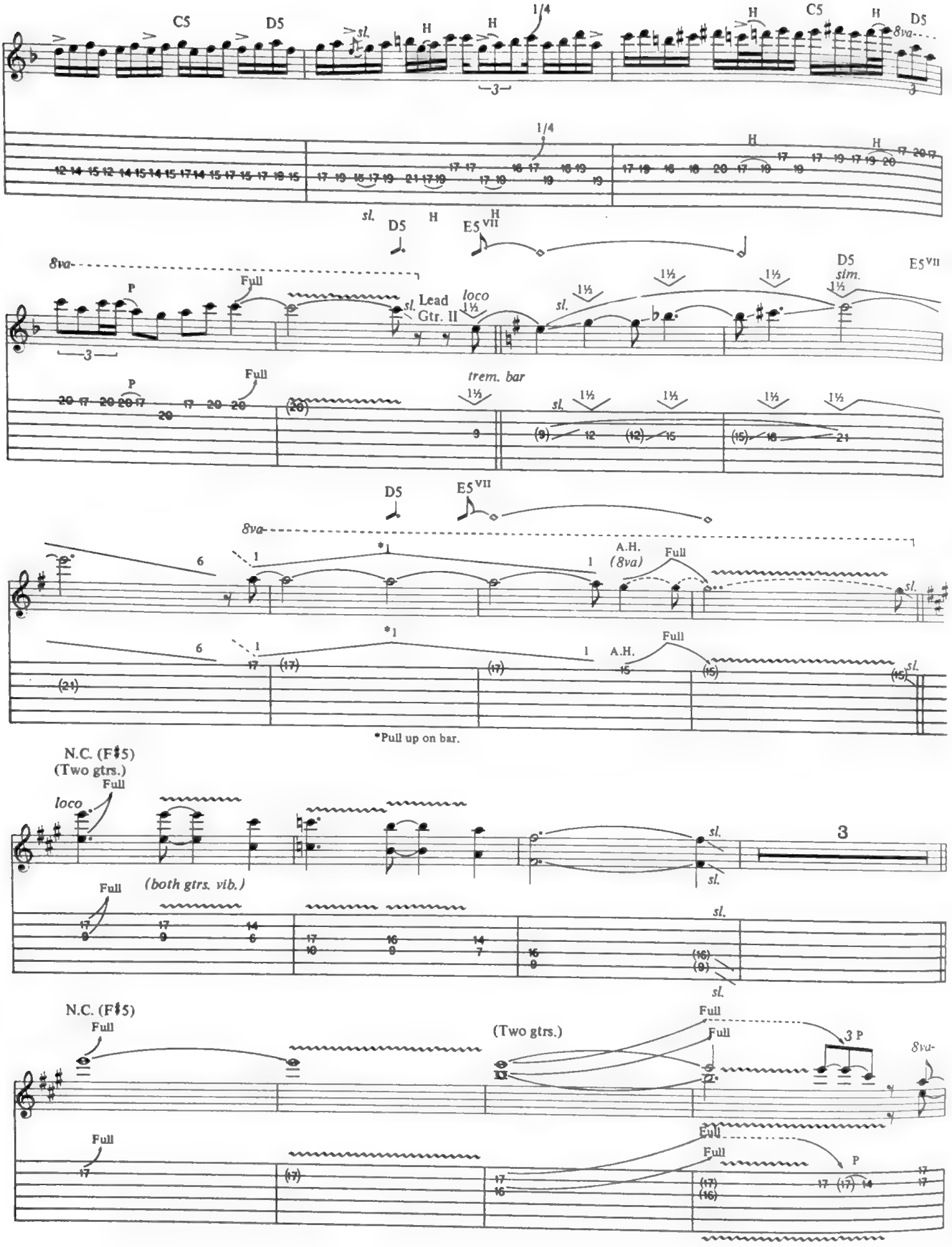
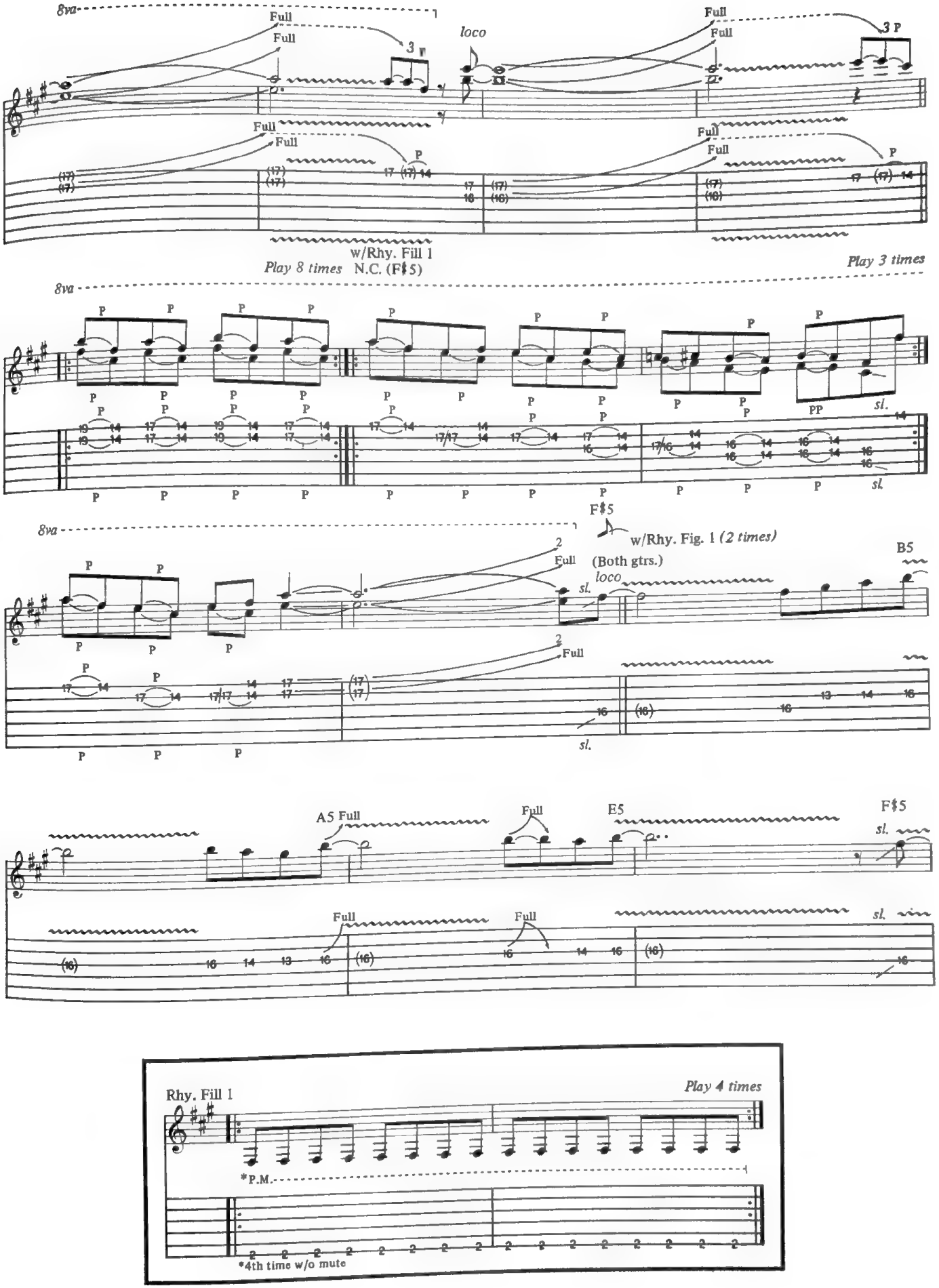

P
H
sl.
8va
loco
semi-harm.
Fast Rock ♩= 228
Rhy. Fig. 1
F♯
(Band in)
F♯5
B5
A5
1.2.
E5
(end Rhy. Fig. 1)
3.
N.C.
N.C. (F♯5)

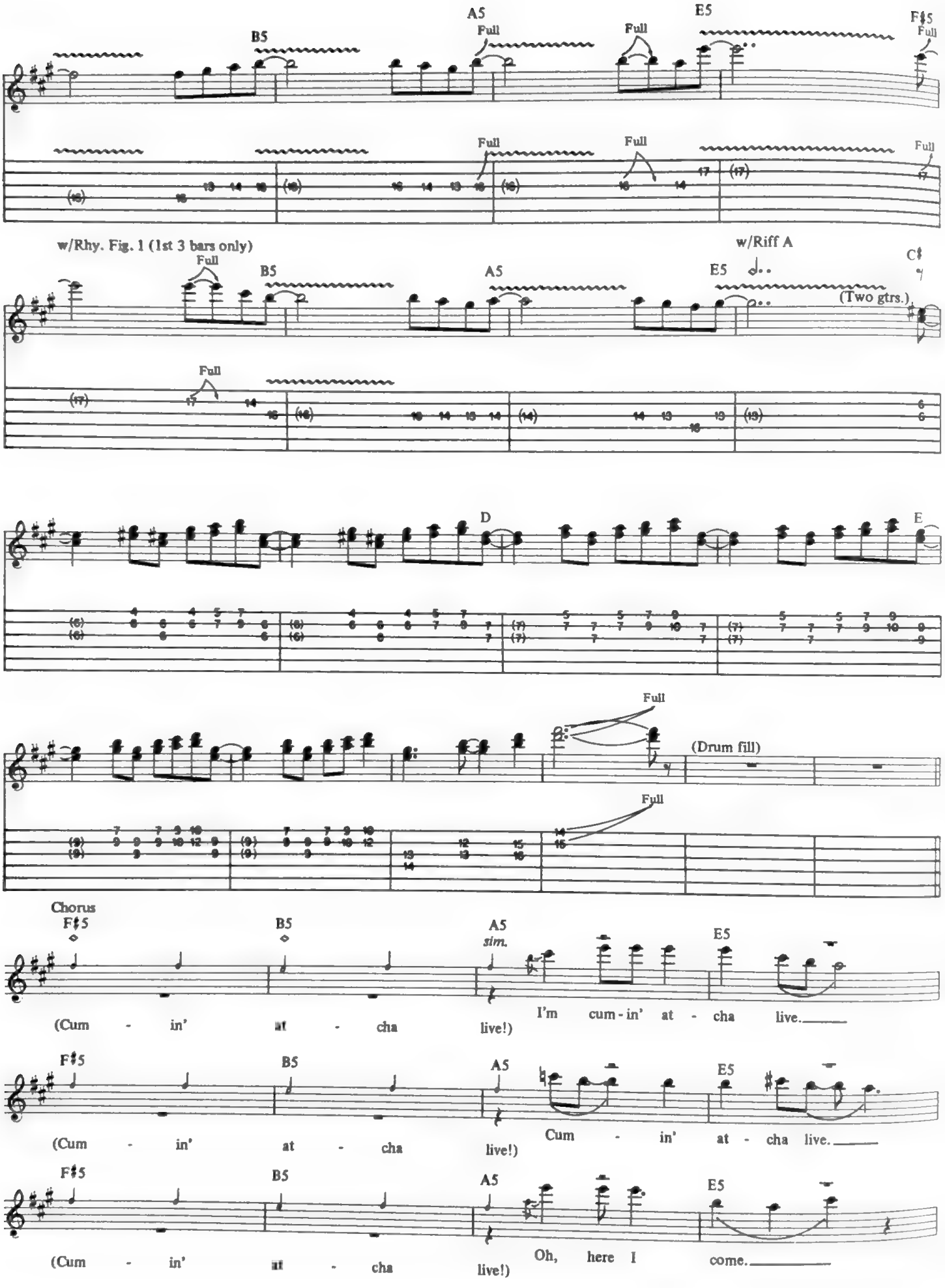

1st Verse
N.C. (F♯5)
I'm a mean ma-chine, I'm the kind you don't wan-na meet.
Mid-dle name is trou-ble. I'm dan-ger in the street.
Mo-tor's in o-ver-drive. I got my ped-al to the floor.
A5 B
Nev-er get e-nough, al-ways com-in' back for more, yeah, yeah.
A5 B A5 B
Here I come, just step a-side.
A5 B B5
Here I come, cum-in' at-cha live.
F♯5 B5 A5 E5
Cum-in' at-cha live.
F♯5 sim. B5 A5 E5
2nd Verse
F♯5 sl. N.C. (F♯5)
On-ly warn you once. I nev-er give a warn-ing twice.
A5 B
An-y-thing could hap-pen, like the roll-in' of the dice. Yeah!
A5 B sim. A5 B
Here I come, just step a-side.

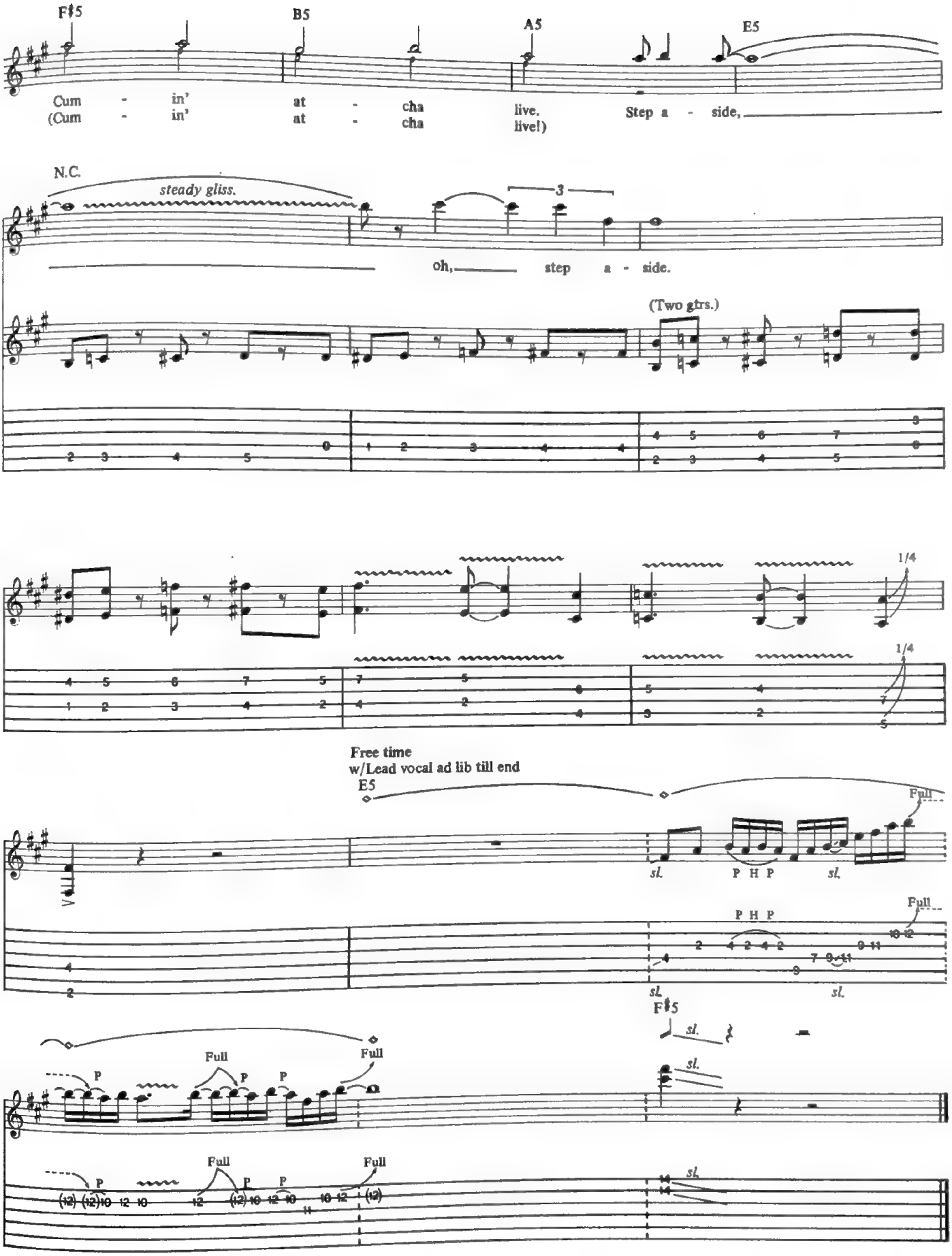

A5
B
B5
Here I come,
cum - in' at - cha live.
Chorus
F♯5
B5
A5
E5
(Cum - in' at - cha live!)
Cum - in' at - cha live.
F♯5
sim.
B5
A5
E5
(Cum - in' at - cha live!)
Cum - in' at - cha live.
F♯5
B5
A5
(Cum - in' at - cha live!)
Oh, here I
E5
C♯
come.
D
E
Riff A
(Three gtrs.)
*All gtrs. vibrato.
(end Riff A)
Full
(Drum fill)
slow bend
Full
F♯5
G♯5
F♯5
G♯5
8va
Lead gtr. I
Full
Full
loco
3
P
Full
Full
P


F♯5
sim.
G♯5
F♯5
8va
A5
B5
Lead gtr. II (loco)
A.H.
(15ma)
C5
D5
Lead gtr. I
grad. bend
A.H. pitch: B
P.M.


C5
D5
sl.
H
1/4
3
8va
12 14 15 12 14 15 14 15 17 14 15 17 15 17 18 15
17 19 16 17 19 21 17 19 17 17 17 19 16 17 16 19 19
17 19 16 18 20 17 19 19 17 17 19 17 19 20 17 20 17
D5
E5 VII
8va
P
Full
Lead Gtr. II
loco
1½
sim.
20 17 20 20 17 20 17 20 20
trem. bar
(20) 9 (9) 12 (12) 15 (15) 18 21
D5
E5 VII
8va
6 1 *1 1 A.H. (8va) Full
(21) 17 (17) (17) 15 (15) (15)
*Pull up on bar.
N.C. (F♯5)
(Two gtrs.)
Full
loco
(both gtrs. vib.)
17 9 17 9 14 6 17 10 16 9 14 7 16 9 (16) (9)
N.C. (F♯5)
Full
(Two gtrs.)
3 P
8va
17 (17) 17 16 (17) (16) 17 (17) 14 17 17


8va
Full
Full
3
loco
Full
Full
3
Full
Full
P
Full
Full
P
w/Rhy. Fill 1
Play 8 times N.C. (F♯5)
Play 3 times
8va
P
PP
sl.
8va
F♯5
w/Rhy. Fig. 1 (2 times)
(Both gtrs.)
Full
loco
sl.
B5
A5 Full
Full
E5
F♯5
sl.
Full
Full
sl.
Rhy. Fill 1
Play 4 times
*P.M.
*4th time w/o mute

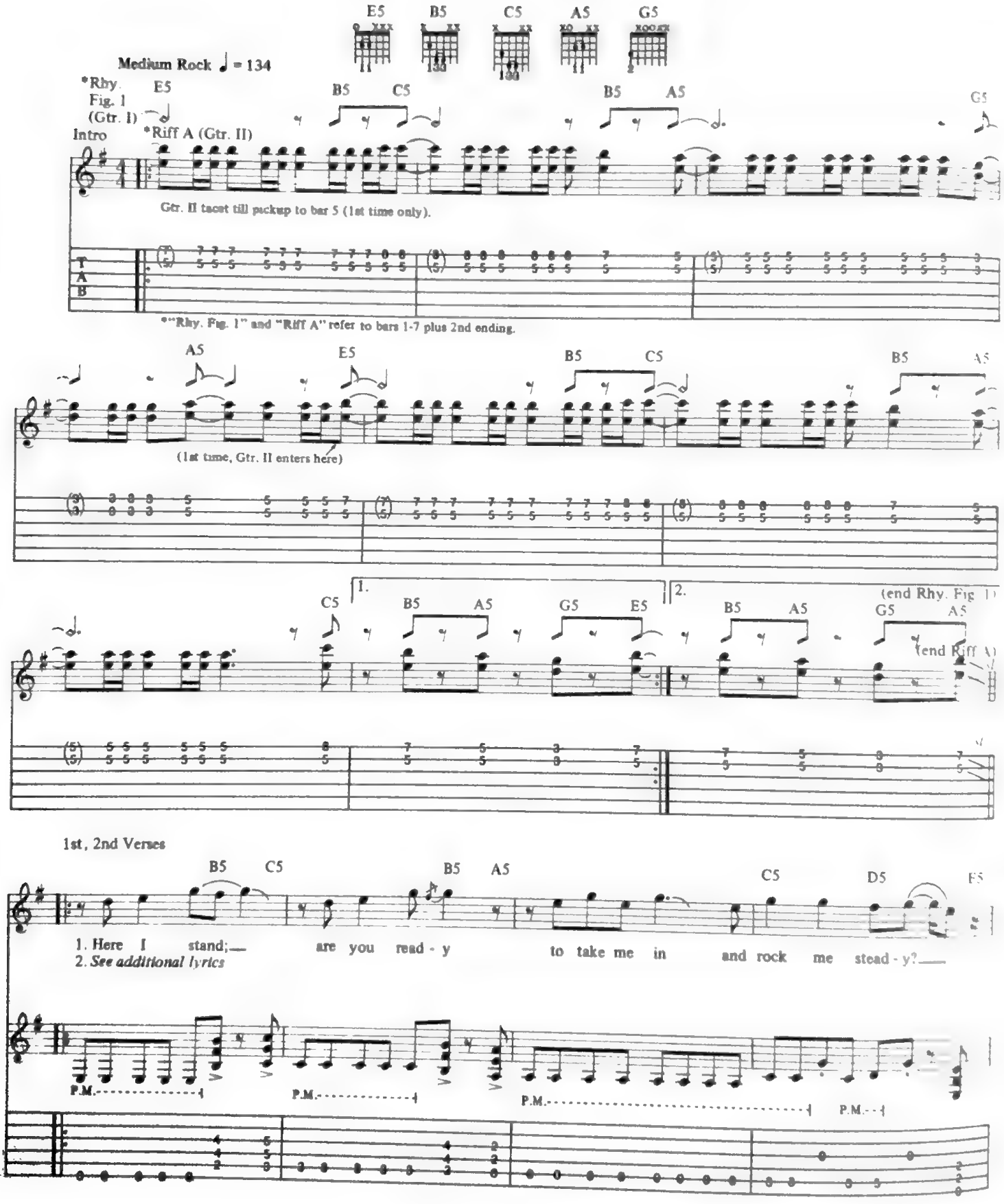

B5
A5
Full
E5
F♯5
w/Rhy. Fig. 1 (1st 3 bars only)
w/Riff A
(Two gtrs.)
C♯
D
E
(Drum fill)
Chorus
sim.
(Cum - in' at - cha live!)
I'm cum - in' at - cha live.
Cum - in' at - cha live.
Oh, here I come.


F♯5
B5
A5
E5
Cum - in' at - cha live. Step a - side,
(Cum - in' at - cha live!)
N.C.
steady gliss.
3
oh, step a - side.
(Two gtrs.)
1/4
1/4
Free time
w/Lead vocal ad lib till end
E5
Full
sl.
P H P
sl.
Full
P H P
sl.
sl.
F♯5
sl.
sl.
P
Full
P
P
Full
P
Full
P
P
Full

ROCK ME TO THE TOP

As recorded by TESLA

Words and Music by
Jeffrey Keith and Tommy Skeoch



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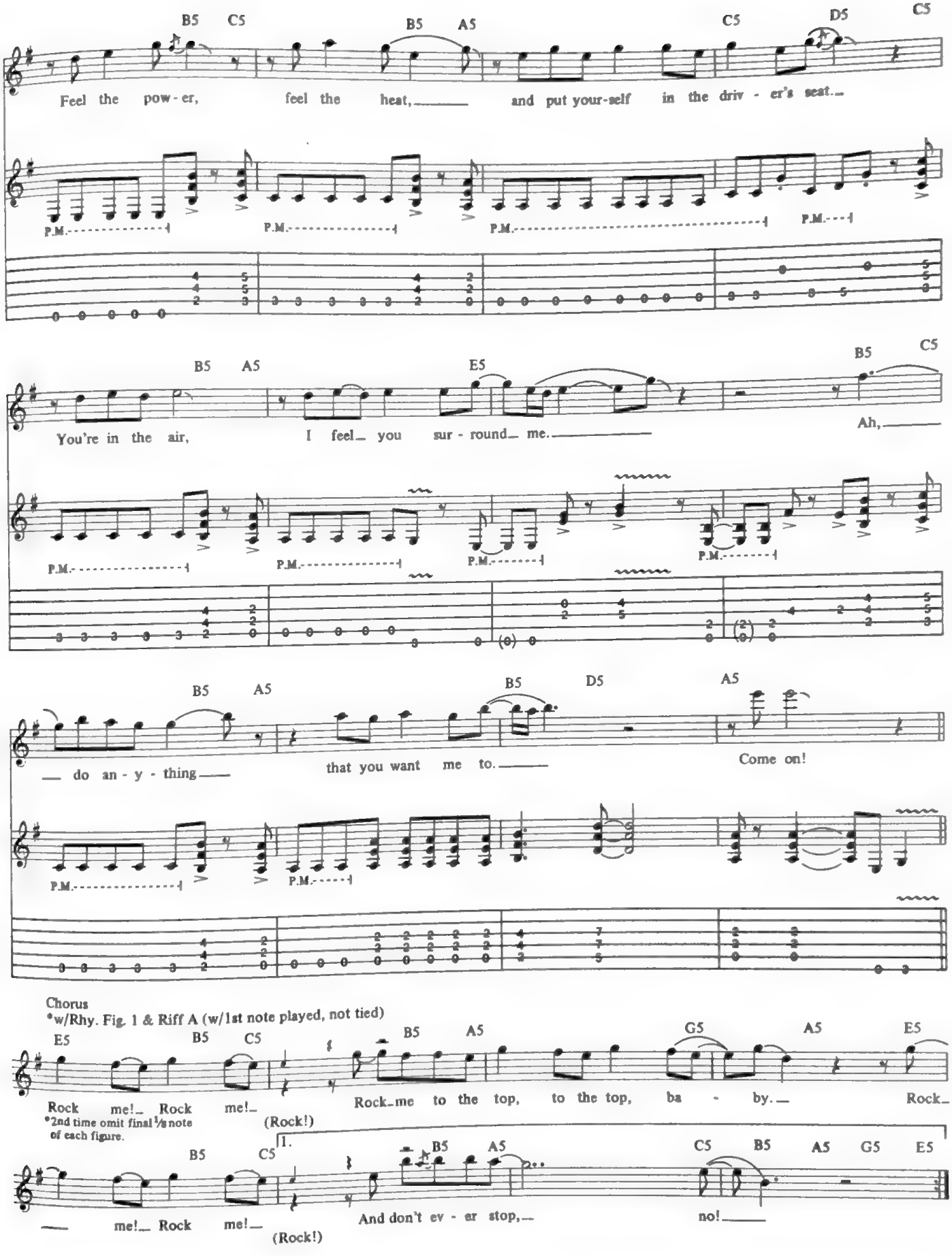
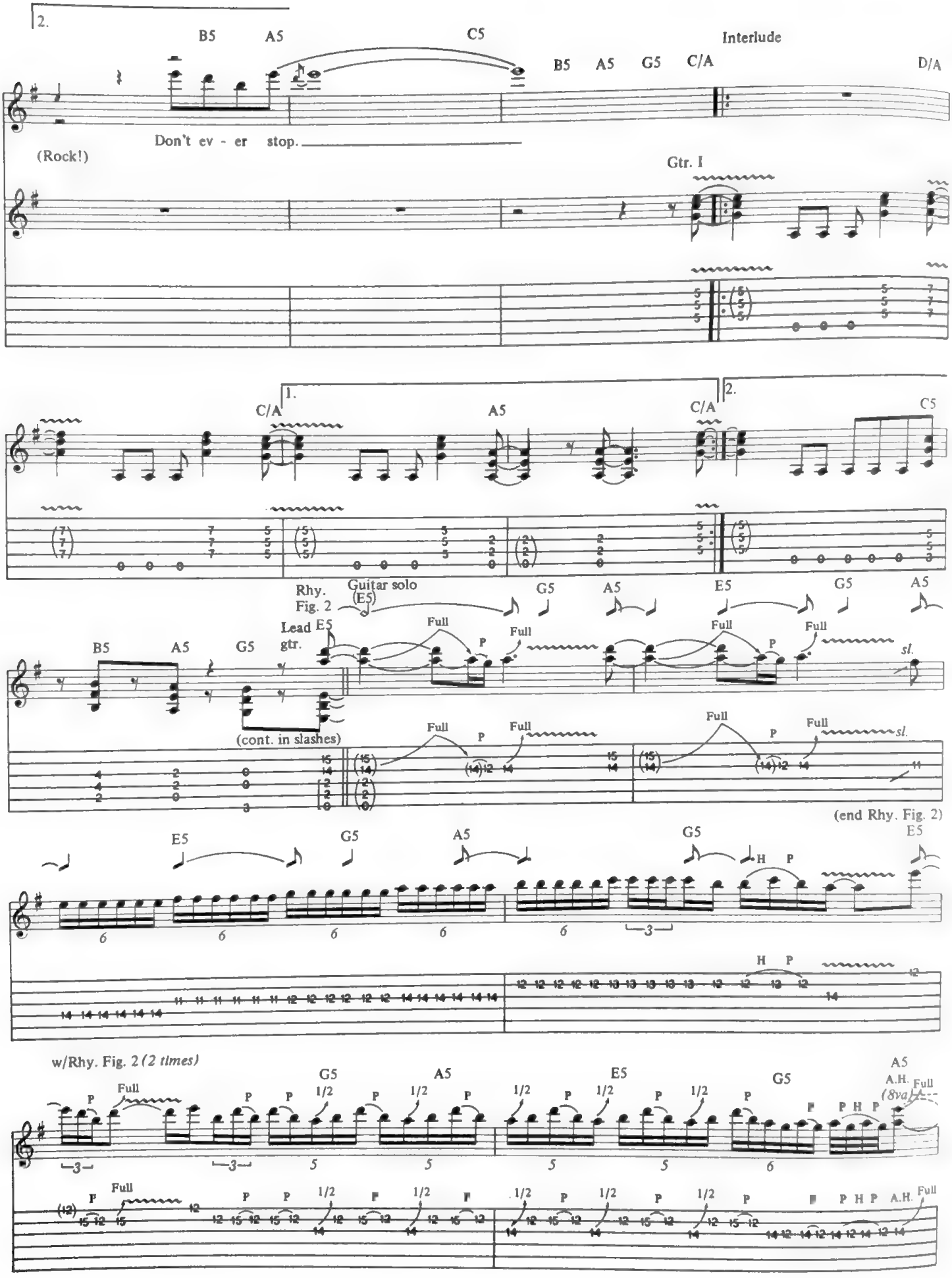
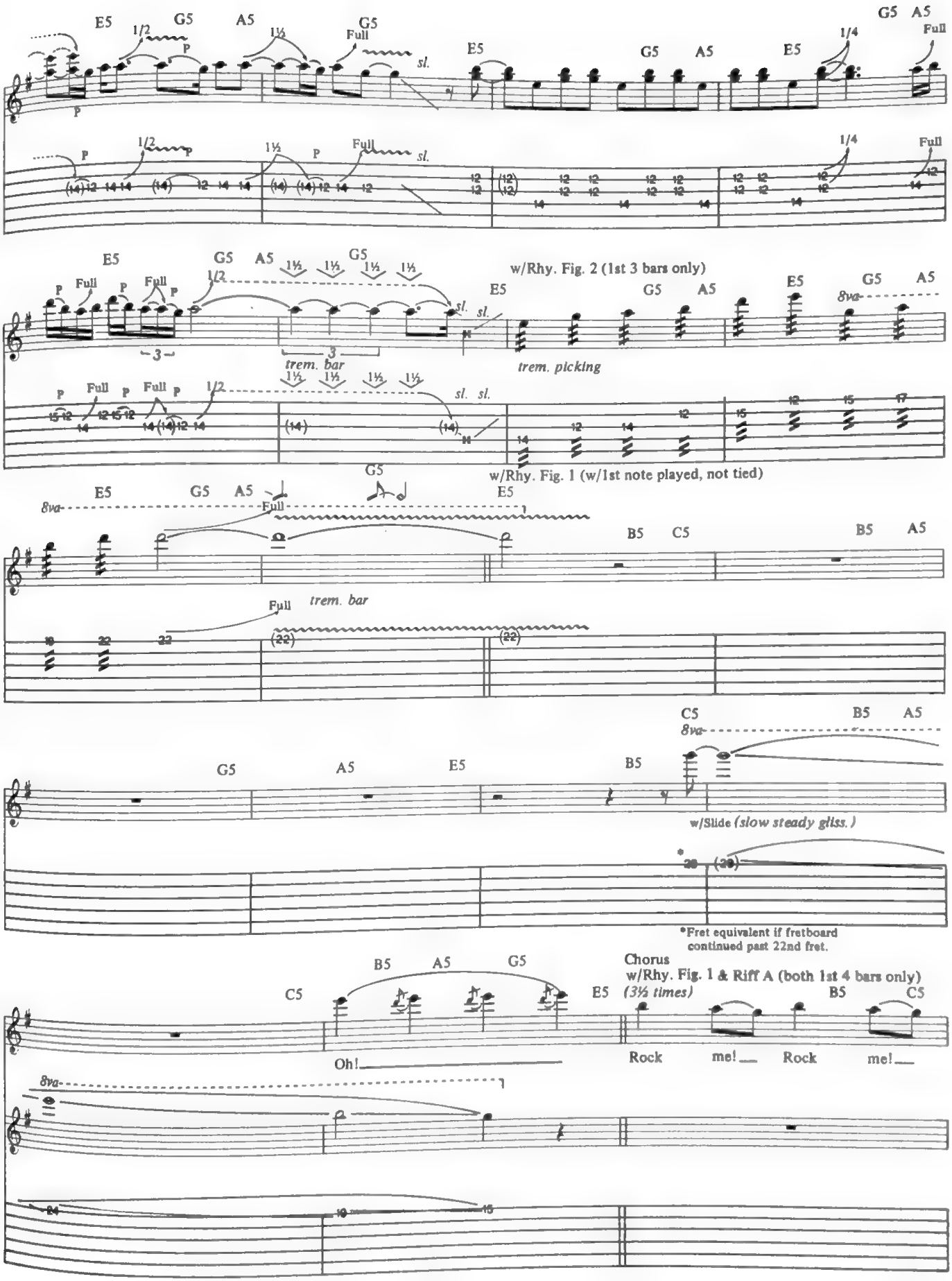
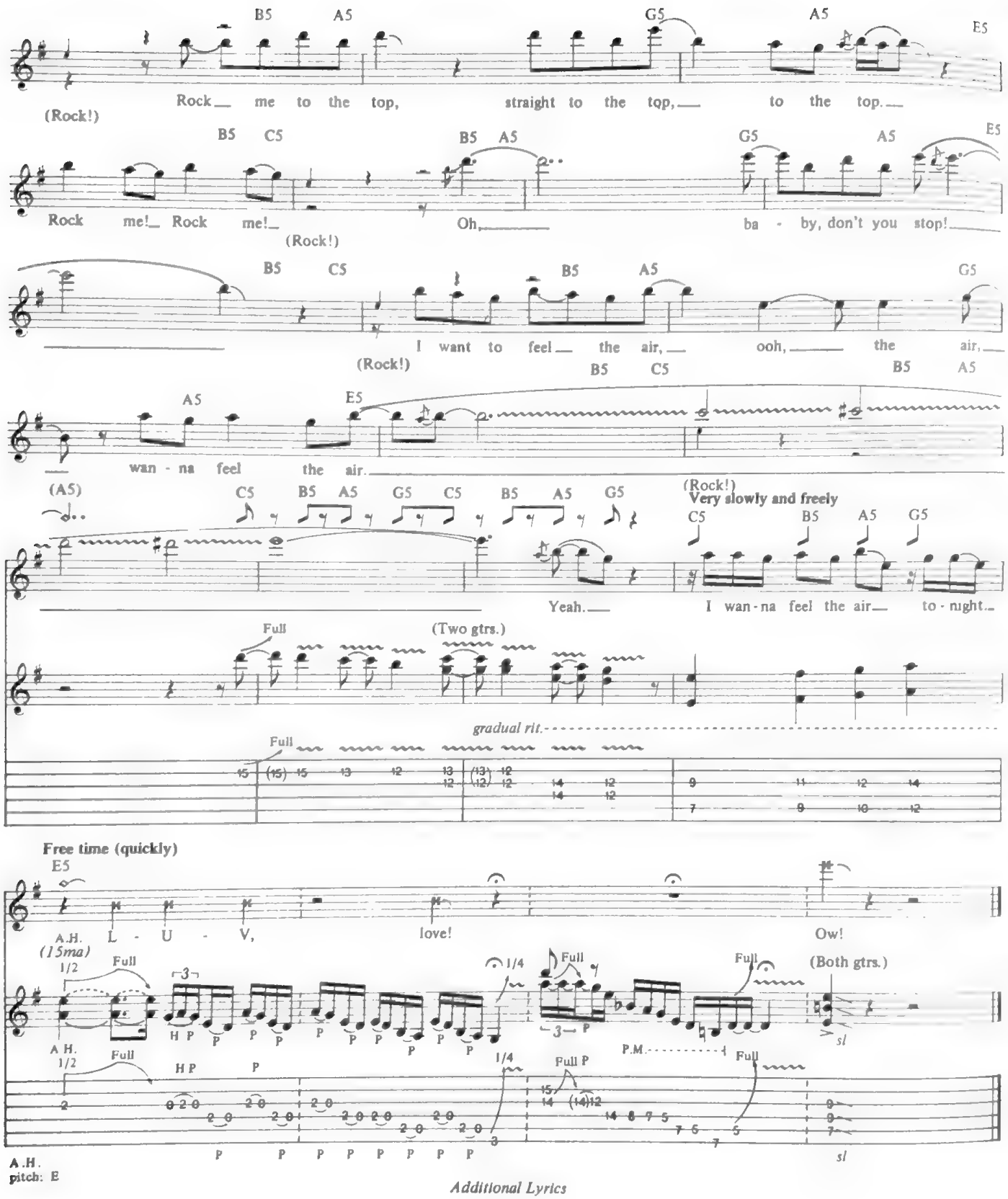

B5 C5 B5 A5 C5 D5 C5
Feel the pow - er, feel the heat, and put your-self in the driv - er's seat.
P.M. P.M. P.M. P.M.
B5 A5 E5 B5 C5
You're in the air, I feel you sur - round me. Ah,
P.M. P.M. P.M. P.M.
B5 A5 B5 D5 A5
do an - y - thing that you want me to. Come on!
P.M. P.M.
Chorus
*w/Rhy. Fig. 1 & Riff A (w/1st note played, not tied)
E5 B5 C5 B5 A5 G5 A5 E5
Rock me! Rock me! Rock me to the top, to the top, ba - by. Rock
*2nd time omit final 1/8 note of each figure.
(Rock!)
1.
B5 C5 B5 A5 C5 B5 A5 G5 E5
me! Rock me! And don't ev - er stop, no!
(Rock!)


2.
B5
A5
C5
Interlude
B5
A5
G5
C/A
D/A
Don't ev - er stop.
(Rock!)
Gtr. I
1.
C/A
A5
2.
C/A
C5
Rhy. Fig. 2
Guitar solo
(E5)
G5
A5
E5
G5
A5
Lead E5 gtr.
B5
A5
G5
Full
P
sl.
(cont. in slashes)
(end Rhy. Fig. 2)
E5
G5
A5
G5
E5
H
P
w/Rhy. Fig. 2 (2 times)
Full
1/2
A5
A.H.
(8va)
F
PHP


E5 G5 A5 G5
1/2 1½ Full sl.
P
E5 G5 A5 E5 G5 A5
1/4 Full
w/Rhy. Fig. 2 (1st 3 bars only)
trem. bar
trem. picking
8va
w/Rhy. Fig. 1 (w/1st note played, not tied)
B5 C5 B5 A5
w/Slide (slow steady gliss.)
*Fret equivalent if fretboard continued past 22nd fret.
Chorus
w/Rhy. Fig. 1 & Riff A (both 1st 4 bars only)
(3½ times)
Oh!
Rock me! Rock me!



Additional Lyrics

2. I take command, take control.
Now I see you're comin' back for more.
You say you like it but you need it.
Ooh, you wanna feel it.
I'm in the air, feel me surround you.
Do anything that I want you to. Come on. *(To Chorus)*

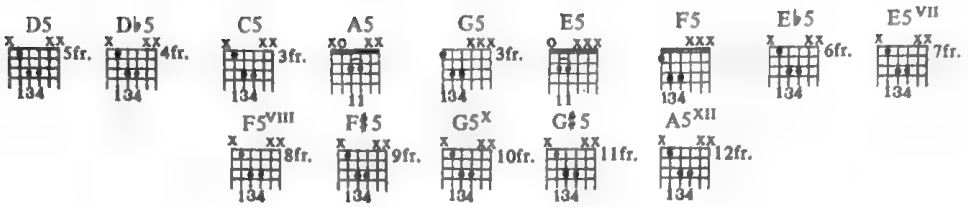
William Hames

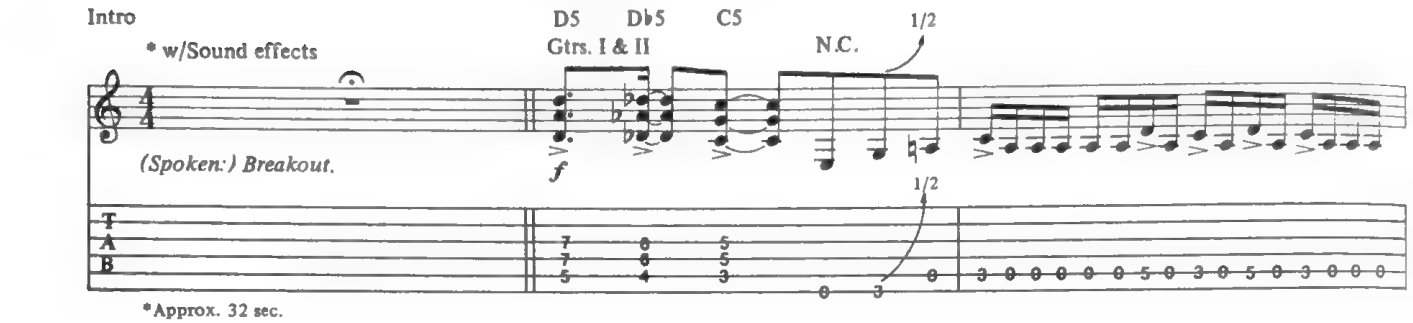
VINNIE VINCENT INVASION

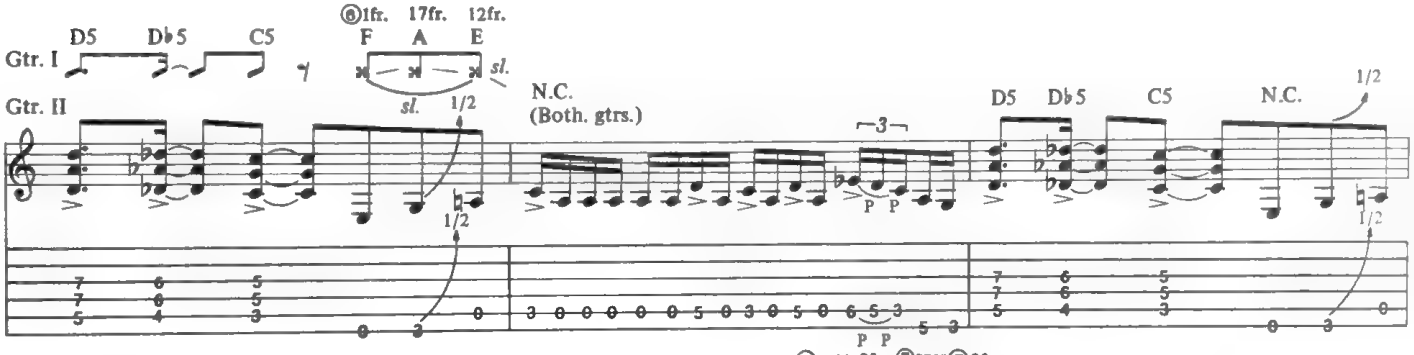
BREAKOUT

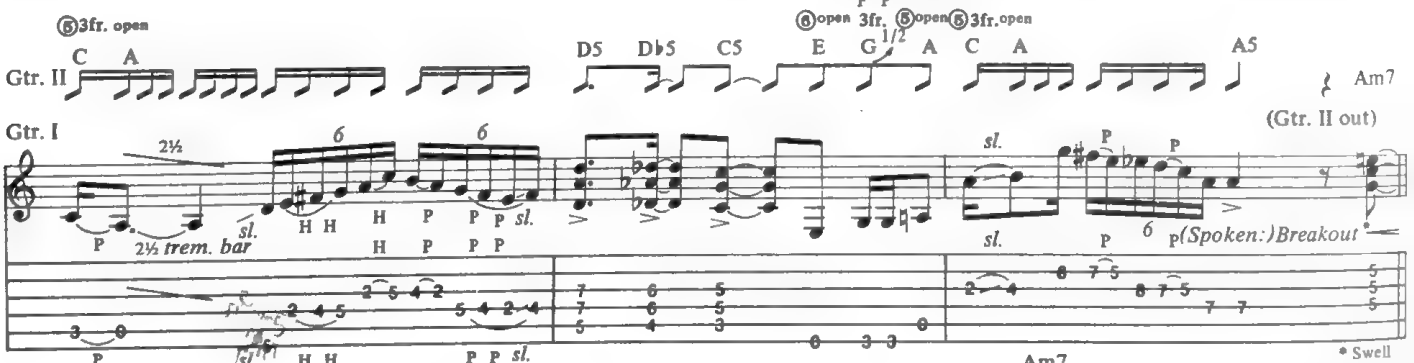
As recorded by VINNIE VINCENT INVASION

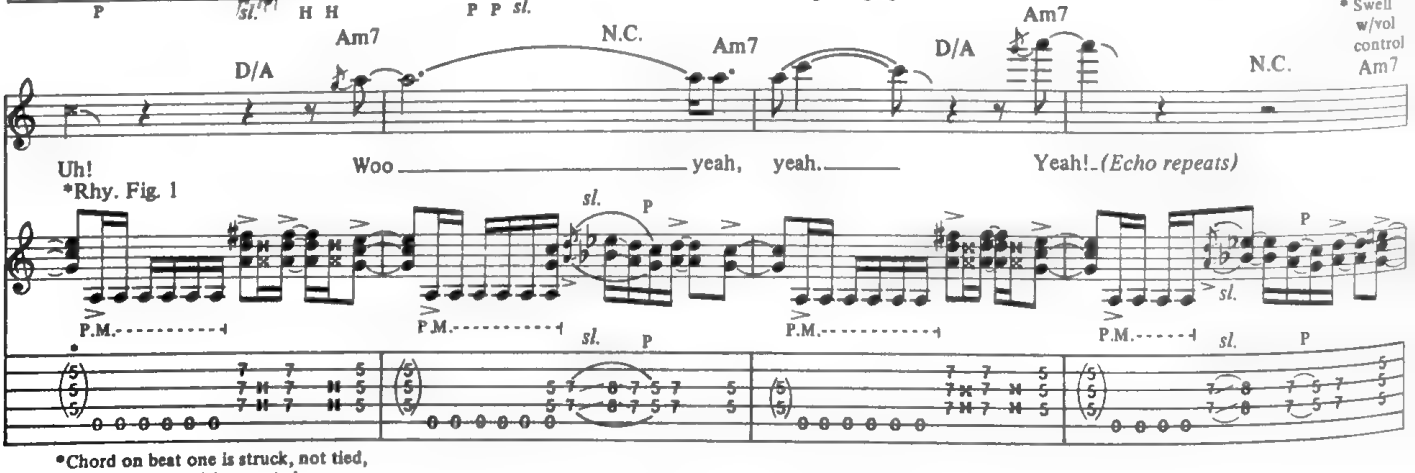
Words and Music by Vinnie Vincent











*Chord on beat one is struck, not tied, when Rhy. Fig. 1 is repeated.

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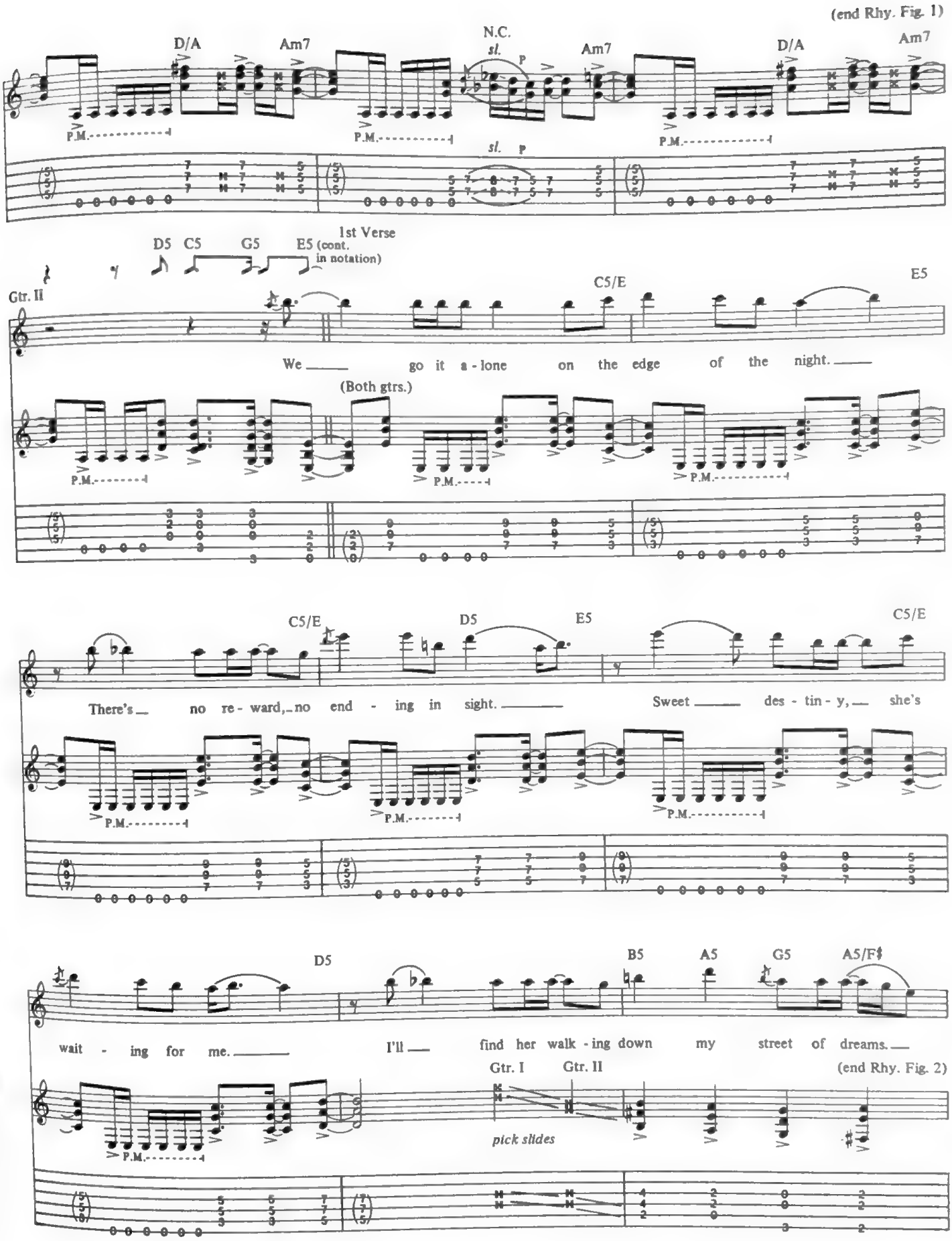
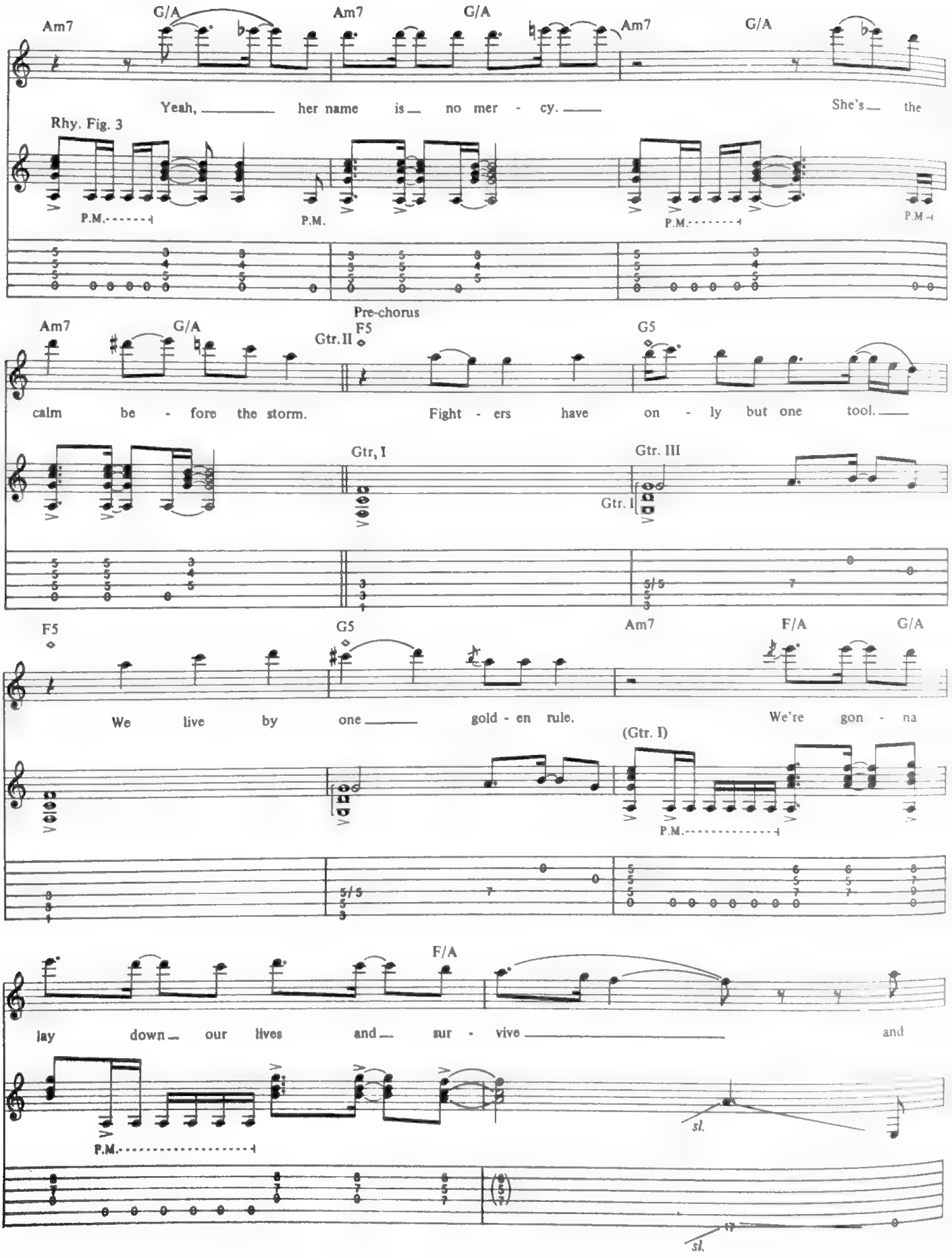
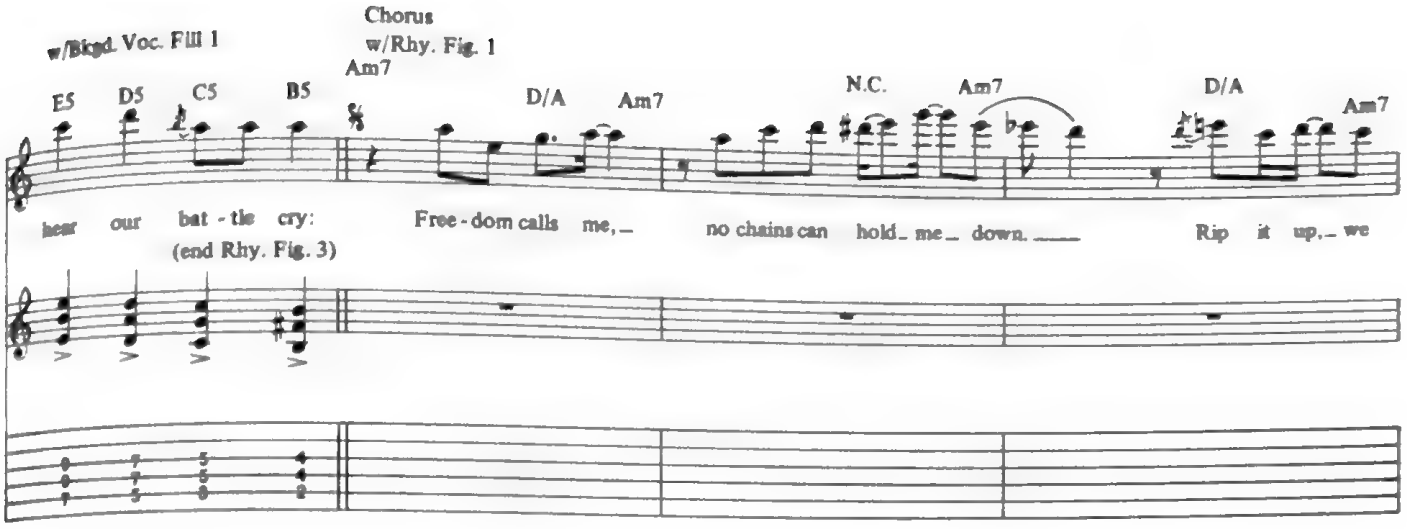
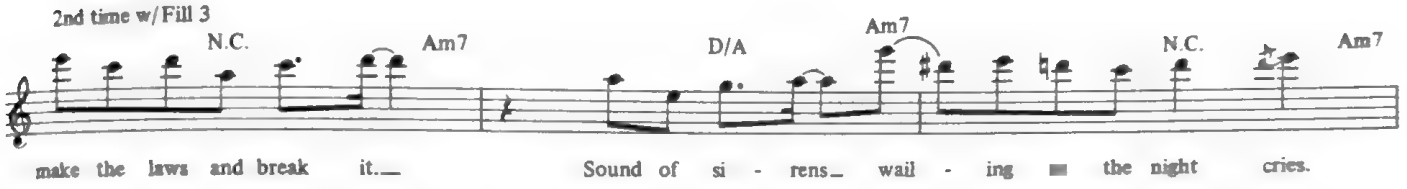
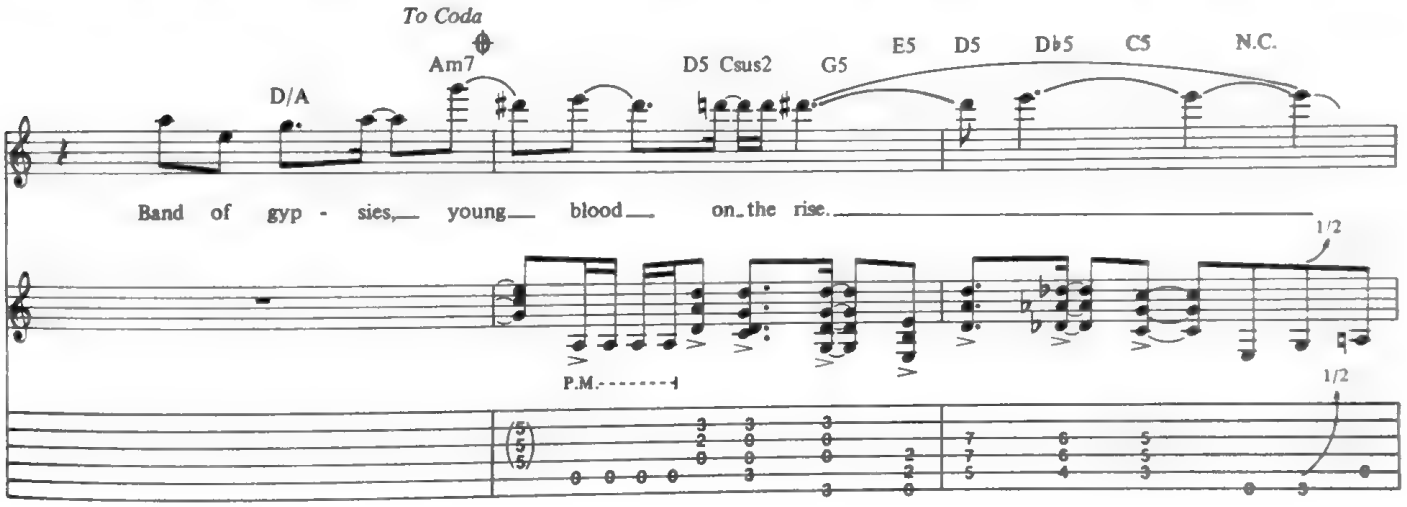
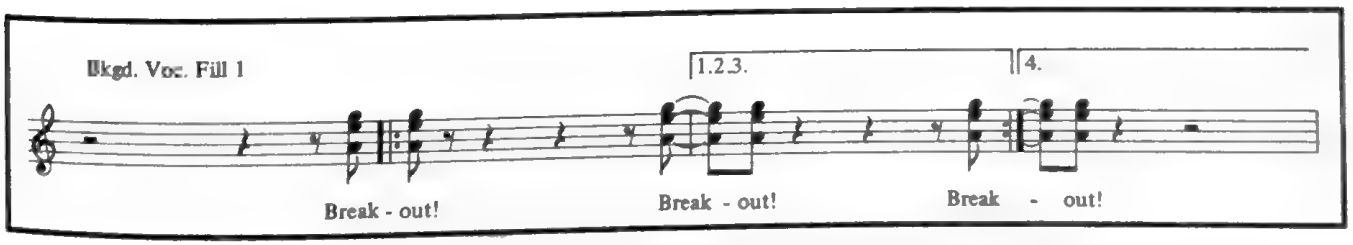

(end Rhy. Fig. 1)
D/A
Am7
N.C.
sl.
Am7
D/A
Am7
P.M.
1st Verse
D5 C5 G5 E5 (cont. in notation)
Gtr. II
C5/E
E5
We go it a - lone on the edge of the night.
(Both gtrs.)
C5/E
D5
E5
C5/E
There's no re - ward, no end - ing in sight.
Sweet des - tin - y, she's
D5
B5
A5
G5
A5/F♯
wait - ing for me.
I'll find her walk - ing down my street of dreams.
Gtr. I
Gtr. II
(end Rhy. Fig. 2)
pick slides

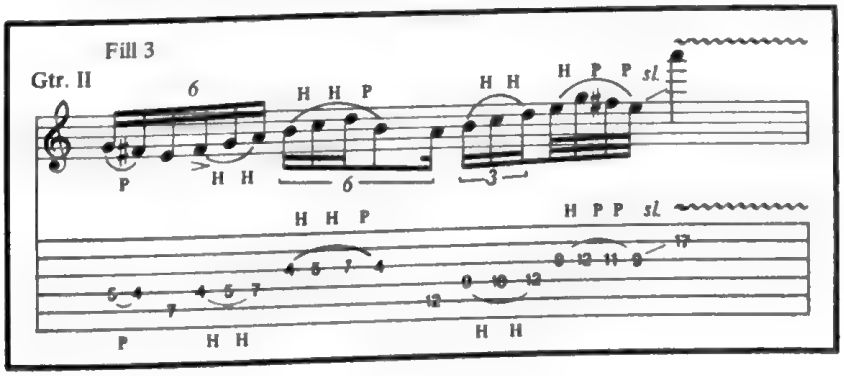

Am7
G/A
Am7
G/A
Am7
G/A
Yeah, her name is no mer - cy.
She's the
Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
Pre-chorus
Am7
G/A
Gtr. II
F5
G5
calm be - fore the storm.
Fight - ers have on - ly but one tool.
Gtr, I
Gtr. III
Gtr. I
F5
G5
Am7
F/A
G/A
We live by one gold - en rule.
We're gon - na
(Gtr. I)
P.M.
F/A
lay down our lives and sur - vive
and
P.M.
sl.
sl.

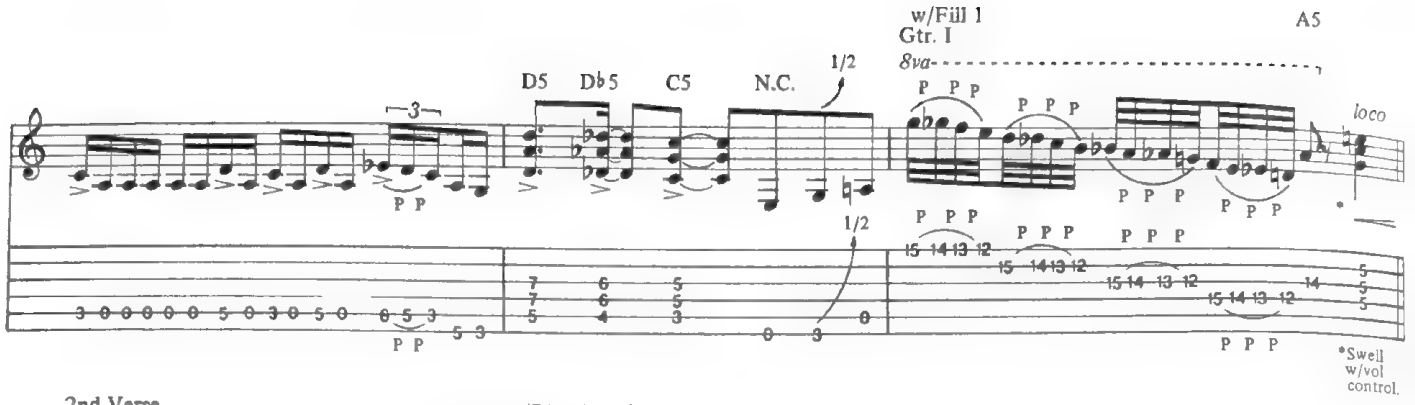

w/Bkgd. Voc. Fill 1
Chorus
w/Rhy. Fig. 1
E5 D5 C5 B5
Am7 D/A Am7 N.C. Am7 D/A Am7
hear our bat - tle cry:
(end Rhy. Fig. 3)
Free - dom calls me, no chains can hold me down. Rip it up, we

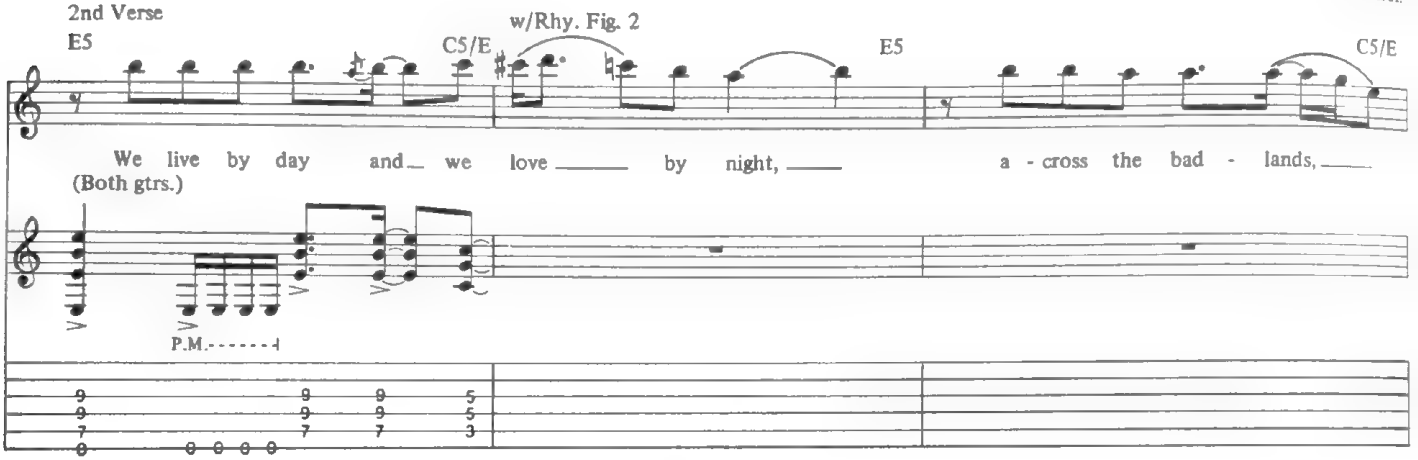

2nd time w/ Fill 3
N.C. Am7 D/A Am7 N.C. Am7
make the laws and break it. Sound of si - rens wail - ing the night cries.

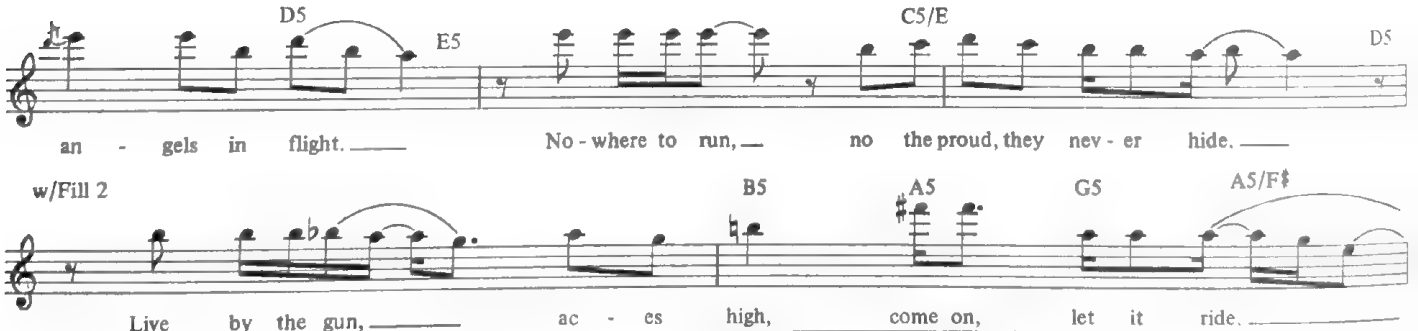

To Coda
Am7 D/A D5 Csus2 G5 E5 D5 D♭5 C5 N.C.
Band of gyp - sies, young blood on the rise.
1/2
P.M.
1/2


Bkgd. Voc. Fill 1
1.2.3.
4.
Break - out!
Break - out!
Break - out!

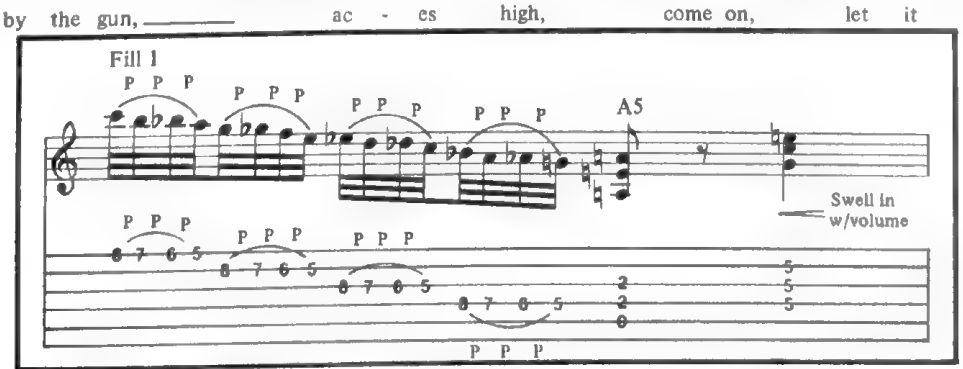

Fill 3
Gtr. II
P H H H H P H H H H P P sl.
H H P H P P sl.
P H H H H

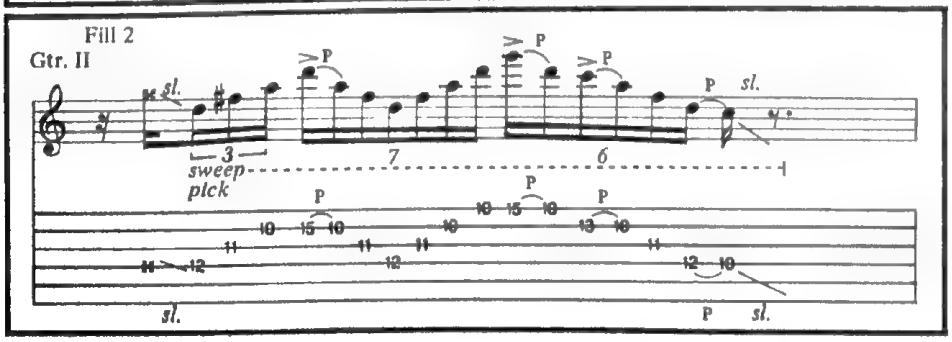

w/Fill 1
Gtr. I
A5
8va
D5
D♭5
C5
N.C.
1/2
loco
*Swell w/vol control.

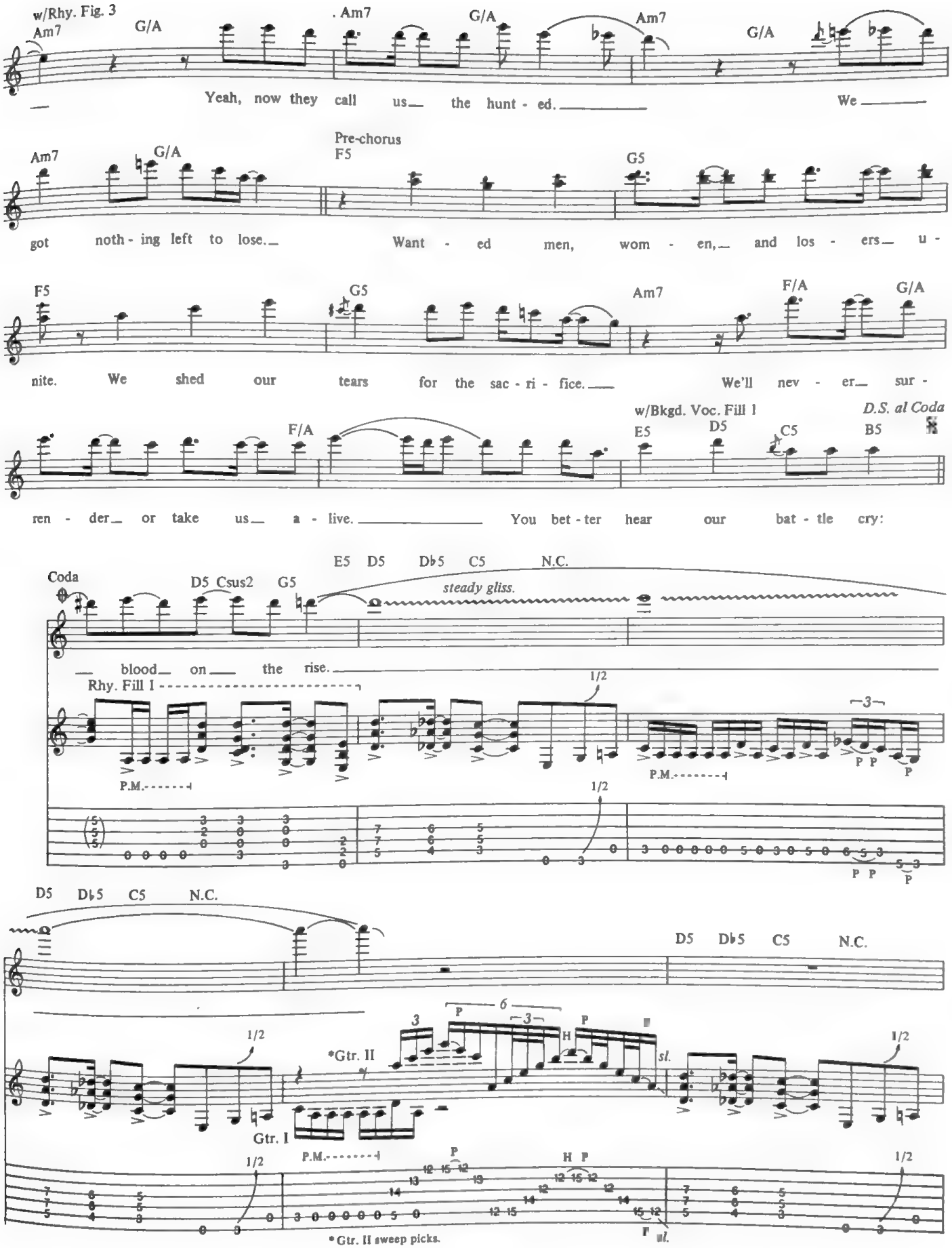

2nd Verse
E5
C5/E
w/Rhy. Fig. 2
E5
C5/E
We live by day and we love by night, a - cross the bad - lands,
(Both gtrs.)
P.M.

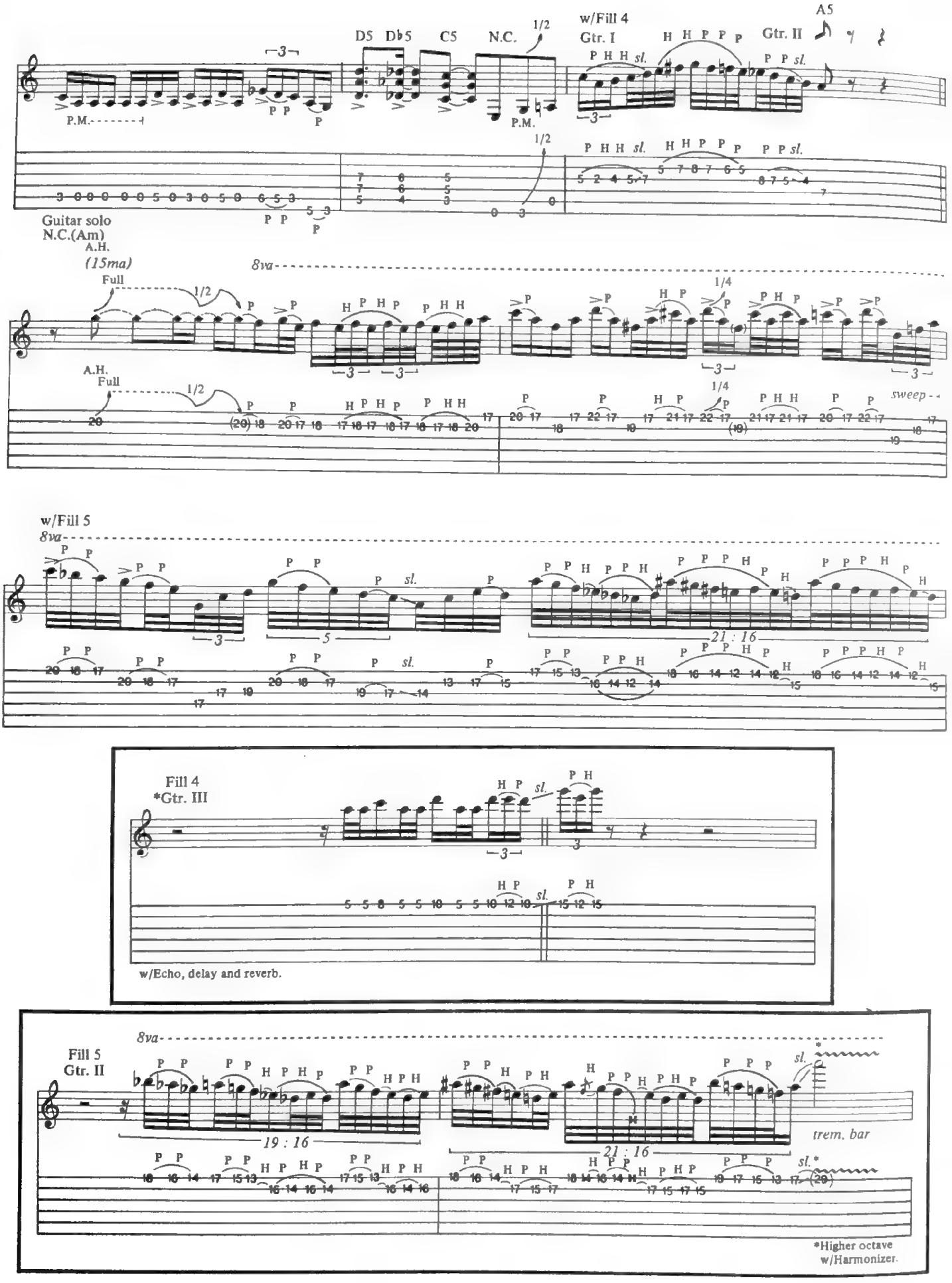

D5
E5
C5/E
D5
an - gels in flight.
No - where to run, no the proud, they nev - er hide.

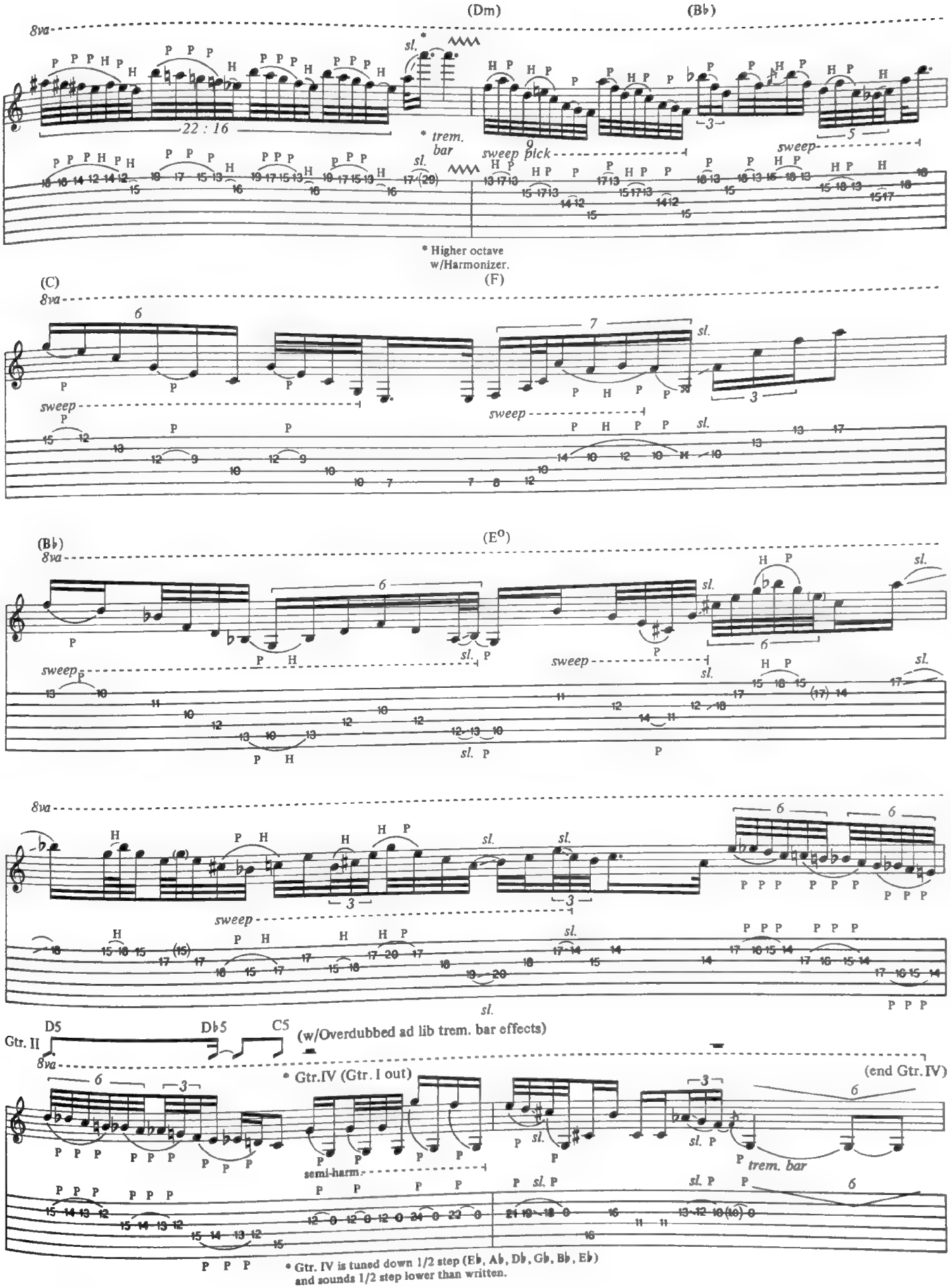
w/Fill 2
B5
A5
G5
A5/F♯
Live by the gun, ac - es high, come on, let it ride.

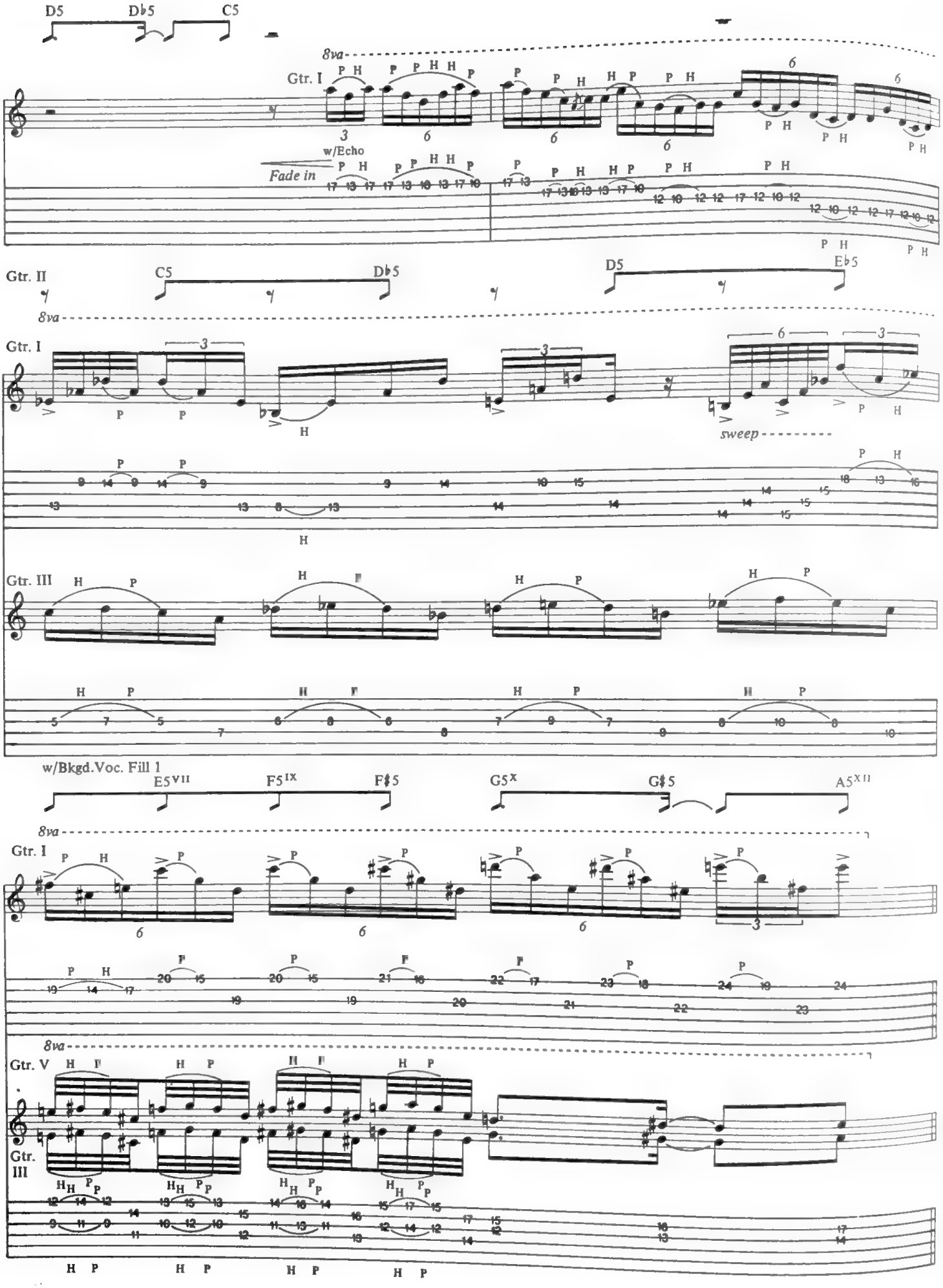

Fill 1
A5
Swell in w/volume

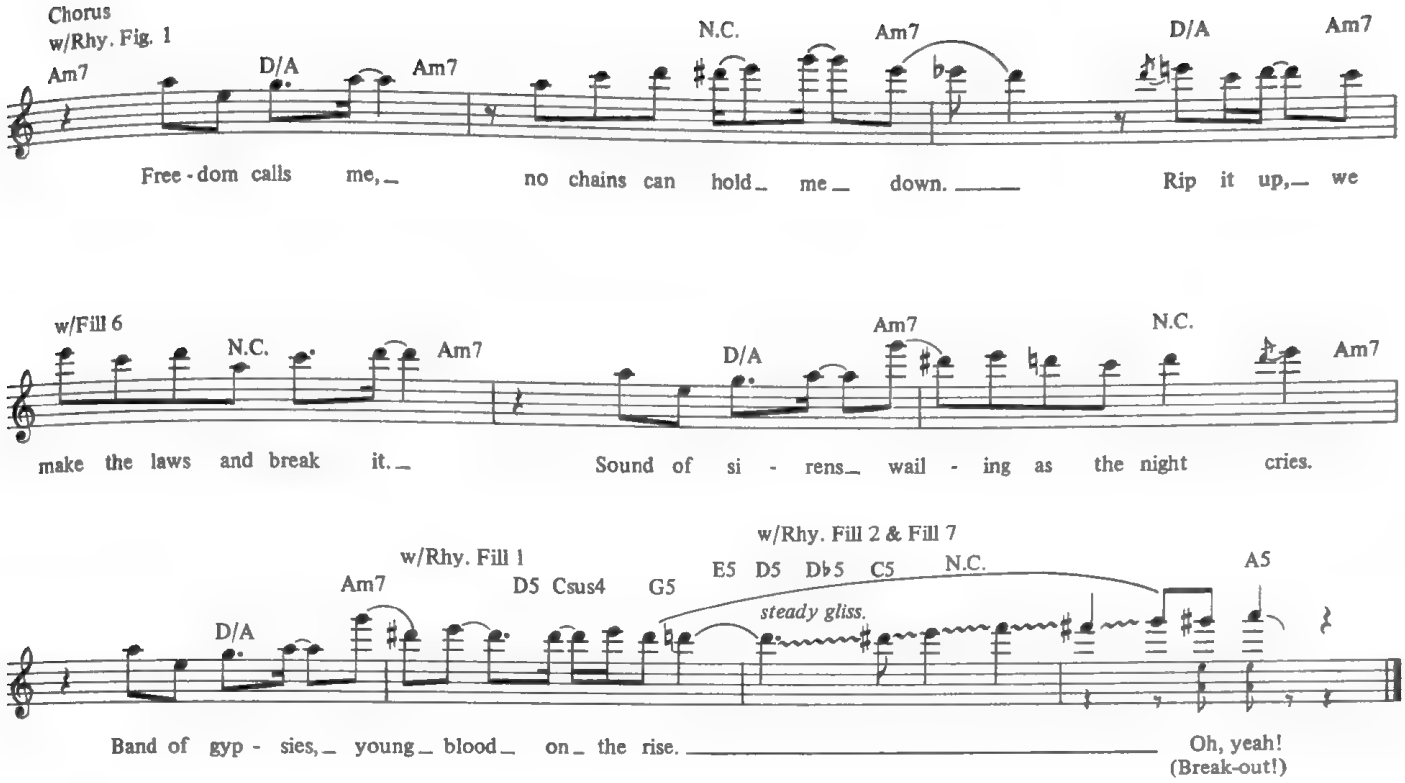

Fill 2
Gtr. II
sl.
sweep pick
P
sl.

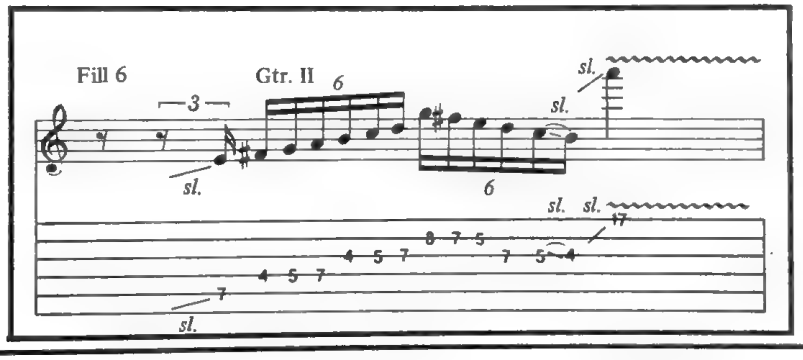

w/Rhy. Fig. 3
Am7 G/A . Am7 G/A Am7 G/A
Yeah, now they call us the hunt - ed. We
Pre-chorus
Am7 G/A F5 G5
got noth - ing left to lose. Want - ed men, wom - en, and los - ers u -
F5 G5 Am7 F/A G/A
nite. We shed our tears for the sac - ri - fice. We'll nev - er sur -
F/A E5 D5 C5 B5
w/Bkgd. Voc. Fill 1
D.S. al Coda
ren - der or take us a - live. You bet - ter hear our bat - tle cry:
Coda
D5 Csus2 G5
E5 D5 D♭5 C5 N.C.
steady gliss.
blood on the rise.
Rhy. Fill 1
P.M.
1/2
3
P P P
D5 D♭5 C5 N.C.
*Gtr. II
Gtr. I
sl.
H P
* Gtr. II sweep picks.

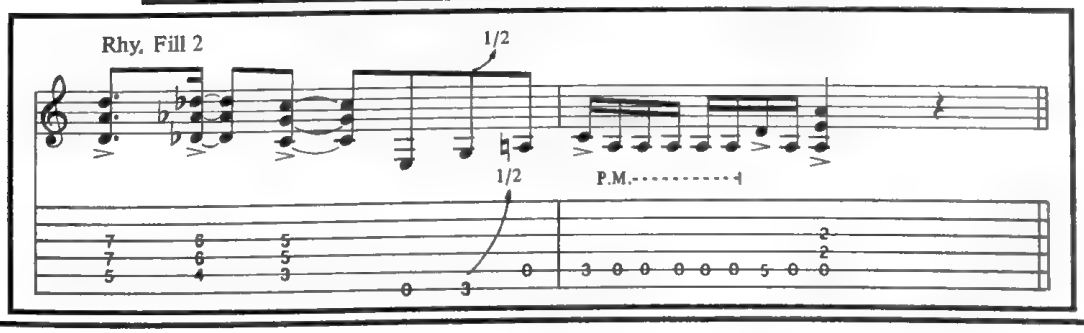

A5
D5 D♭5 C5 N.C.
w/Fill 4
Gtr. I
Gtr. II
P.M.
Guitar solo
N.C.(Am)
A.H.
(15ma)
8va
Full
1/2
1/4
sweep
w/Fill 5
21 : 16
Fill 4
*Gtr. III
w/Echo, delay and reverb.
Fill 5
Gtr. II
19 : 16
trem. bar
*Higher octave
w/Harmonizer.

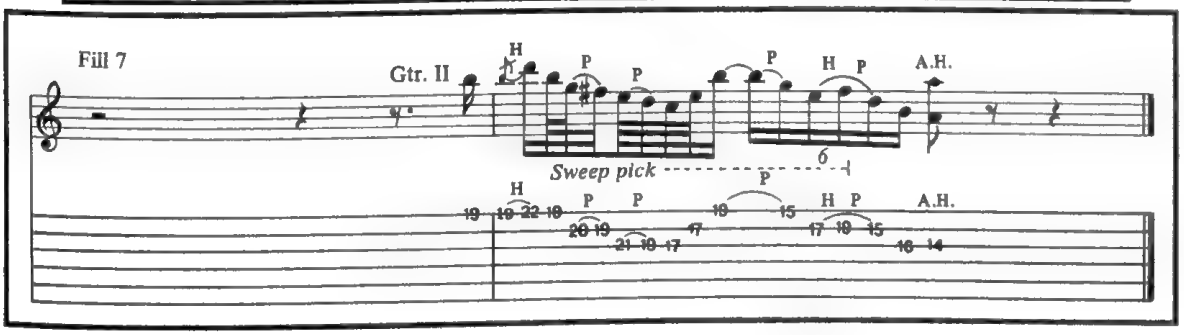

(Dm)
(B♭)
8va
sl.
22 : 16
* trem. bar
sweep pick
sweep
* Higher octave w/Harmonizer.
(C)
(F)
sweep
(B♭)
(E°)
Gtr. II
D5
D♭5
C5
(w/Overdubbed ad lib trem. bar effects)
* Gtr.IV (Gtr. I out)
(end Gtr.IV)
semi-harm.
trem. bar
* Gtr. IV is tuned down 1/2 step (E♭, A♭, D♭, G♭, B♭, E♭) and sounds 1/2 step lower than written.


D5
D♭5
C5
8va
Gtr. I
w/Echo
Fade in
Gtr. II
C5
D♭5
D5
E♭5
8va
Gtr. I
sweep
Gtr. III
w/Bkgd.Voc. Fill 1
E5VII
F5IX
F♯5
G5X
G♯5
A5XII
8va
Gtr. I
8va
Gtr. V
Gtr. III


Chorus
w/Rhy. Fig. 1
Am7
D/A
Am7
N.C.
Am7
D/A
Am7
Free - dom calls me, no chains can hold me down. Rip it up, we
w/Fill 6
N.C.
Am7
D/A
Am7
N.C.
Am7
make the laws and break it. Sound of si - rens wail - ing as the night cries.
w/Rhy. Fill 1
w/Rhy. Fill 2 & Fill 7
Am7
D5 Csus4
G5
E5 D5 D♭5 C5
N.C.
A5
D/A
steady gliss.
Band of gyp - sies, young blood on the rise.
Oh, yeah!
(Break-out!)


Fill 6
Gtr. II
sl.

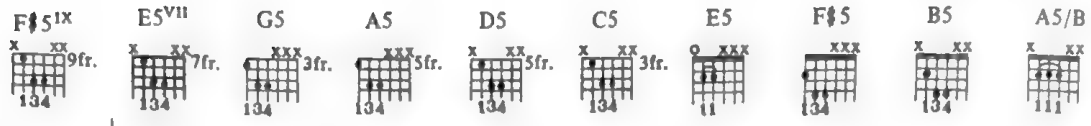

Rhy. Fill 2
1/2
P.M.

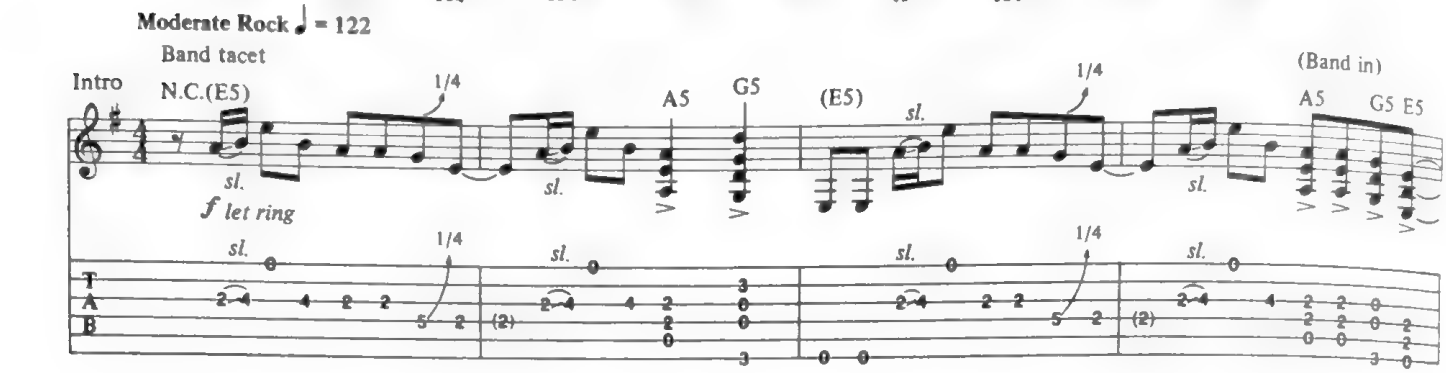

Fill 7
Gtr. II
H
P
A.H.
Sweep pick

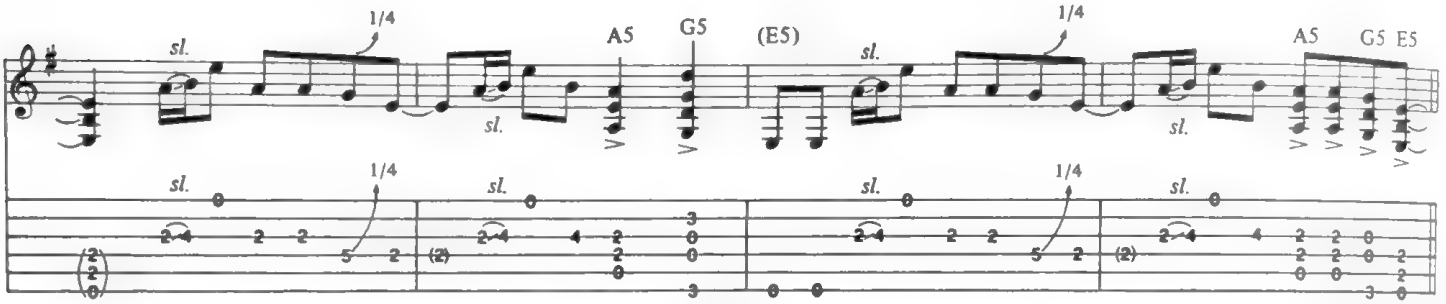
SHOOT U FULL OF LOVE

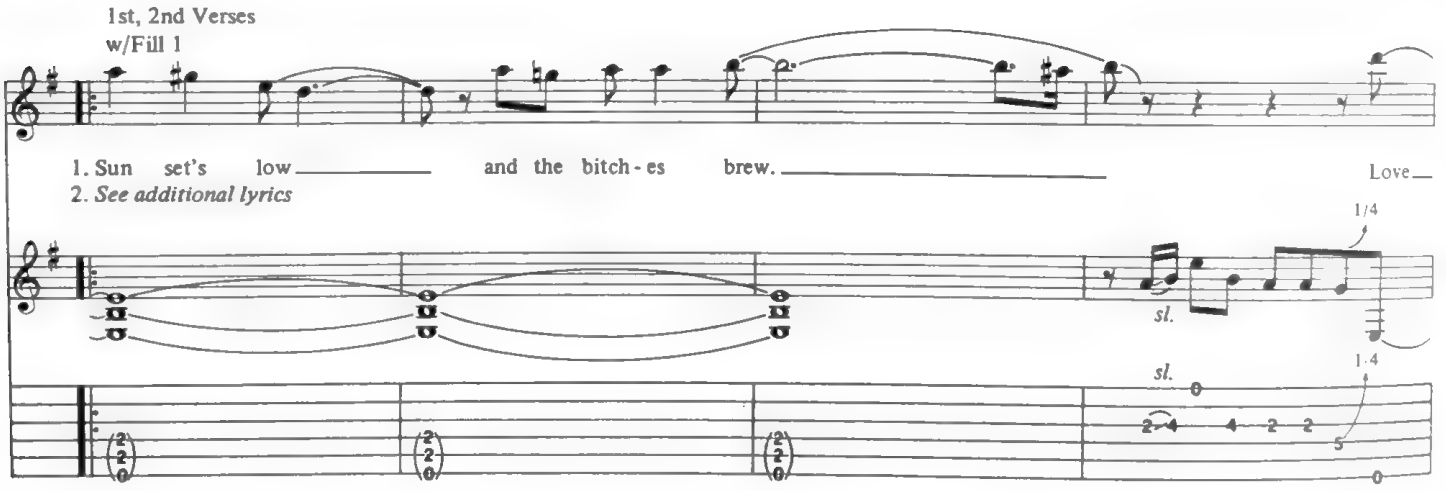
As recorded by VINNIE VINCENT INVASION

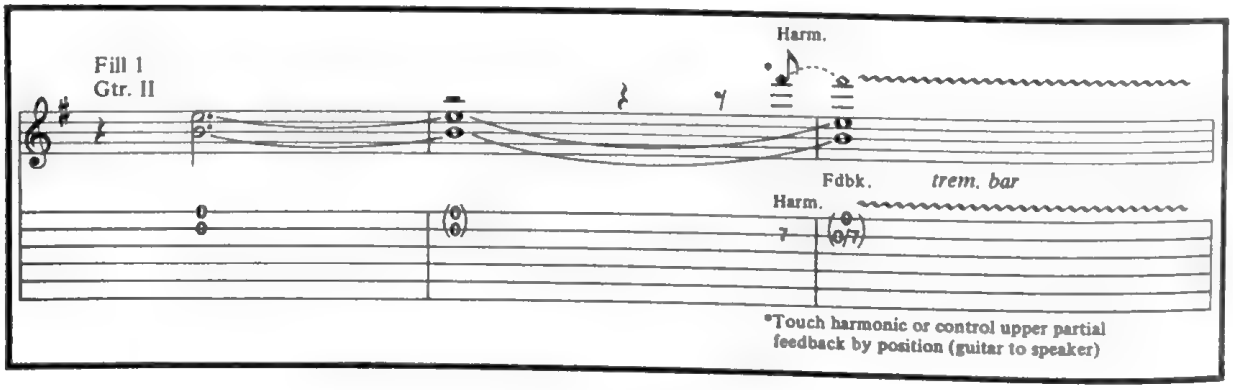
Words and Music by Vinnie Vincent











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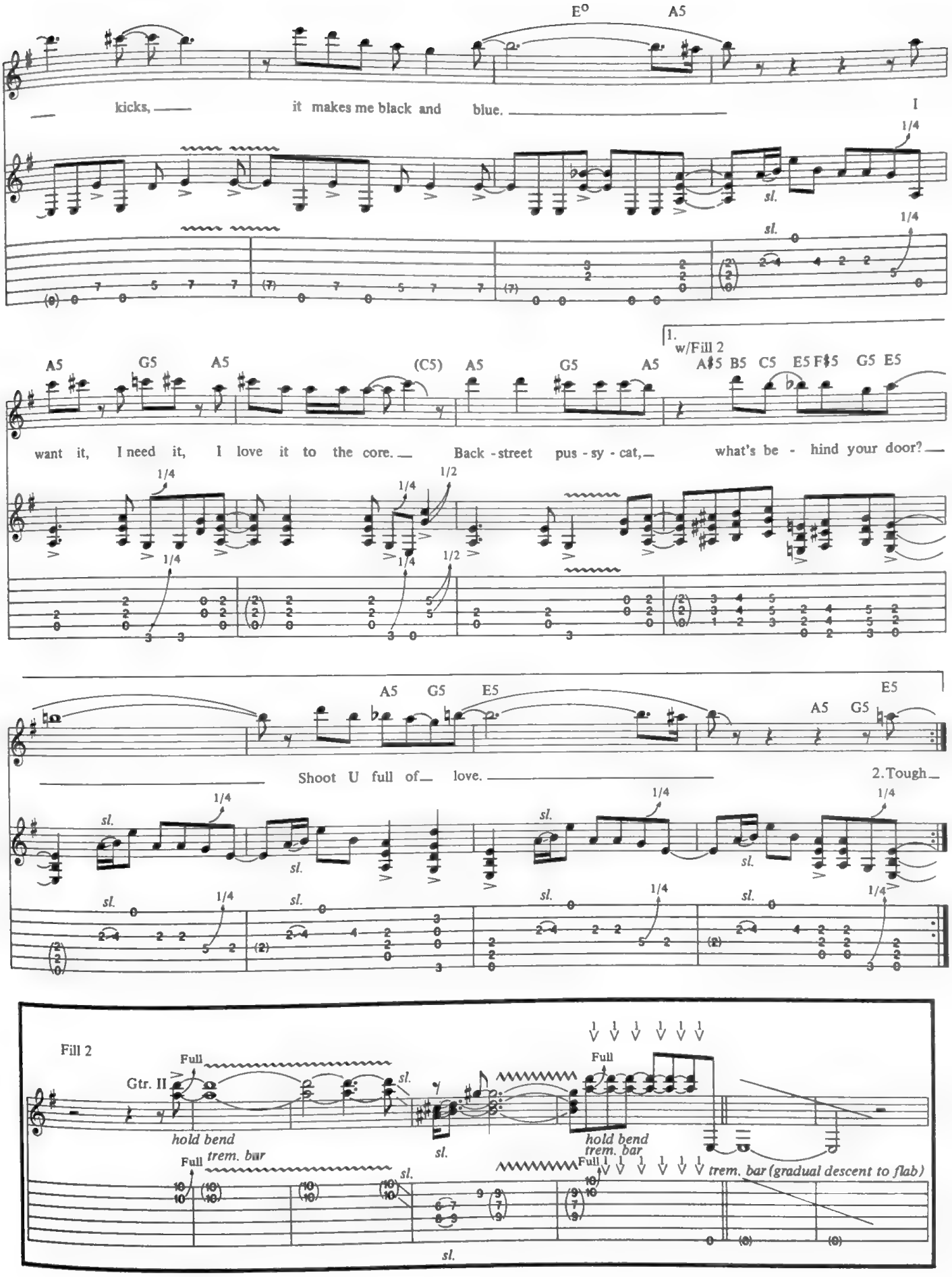
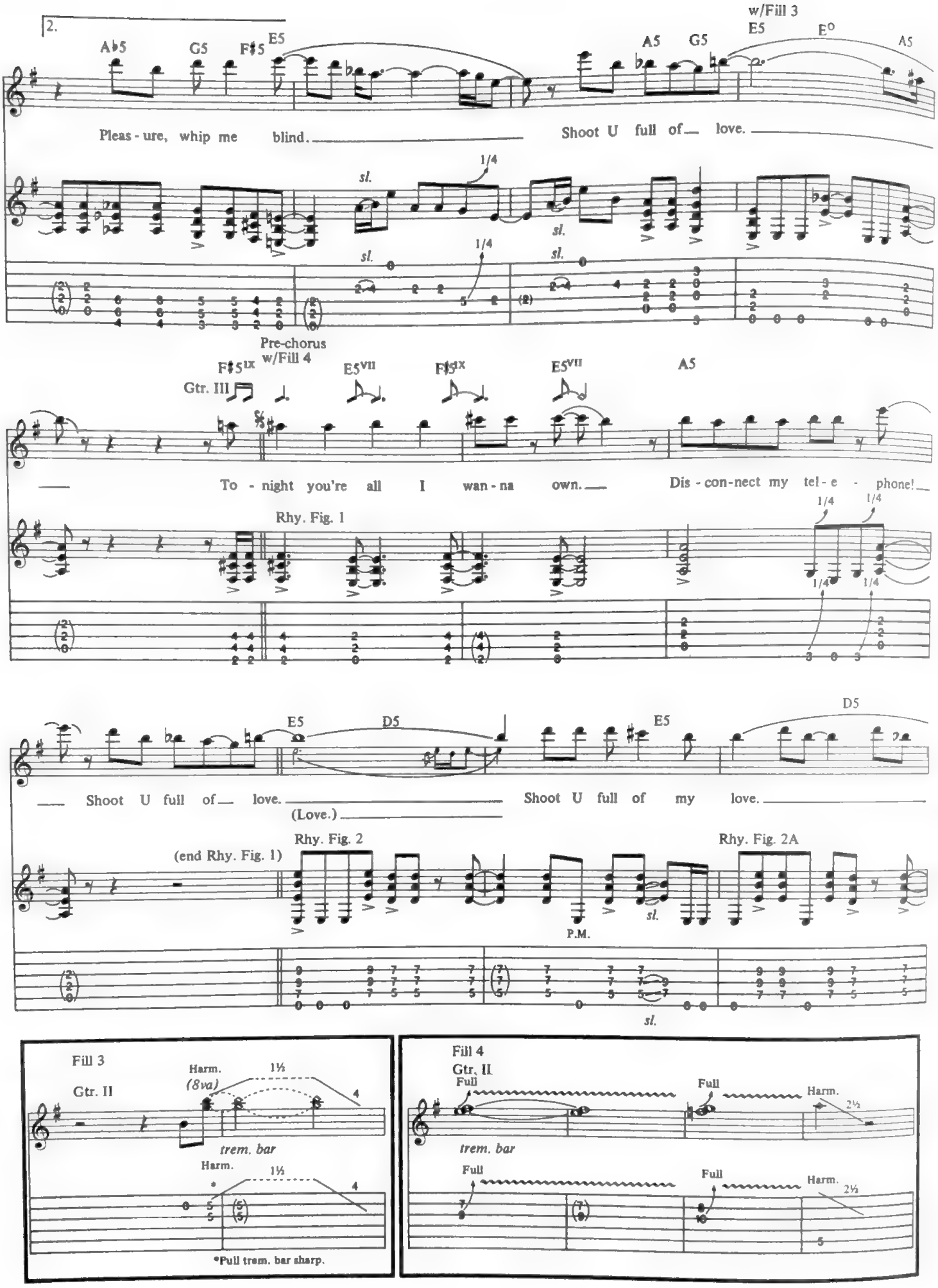
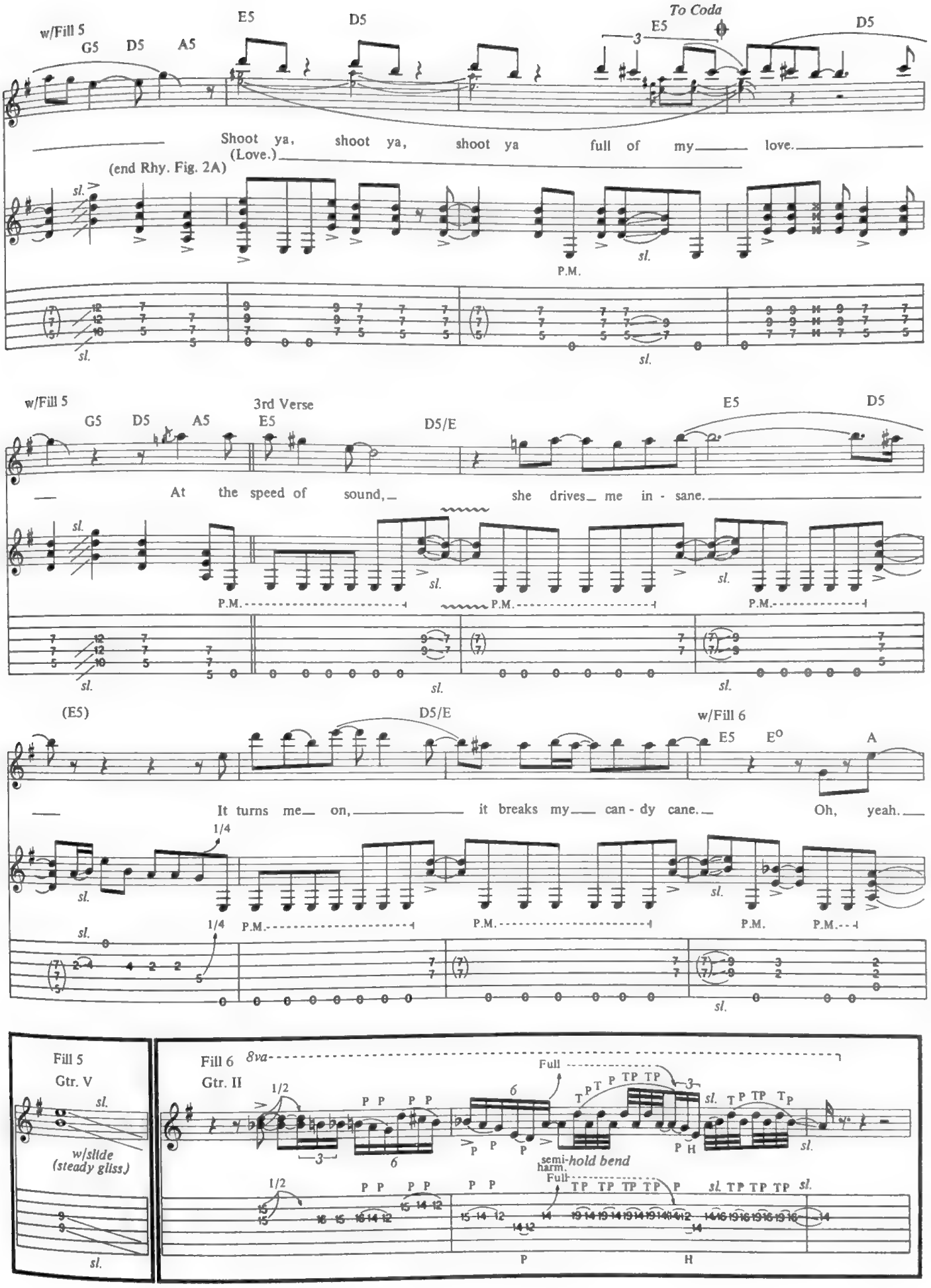
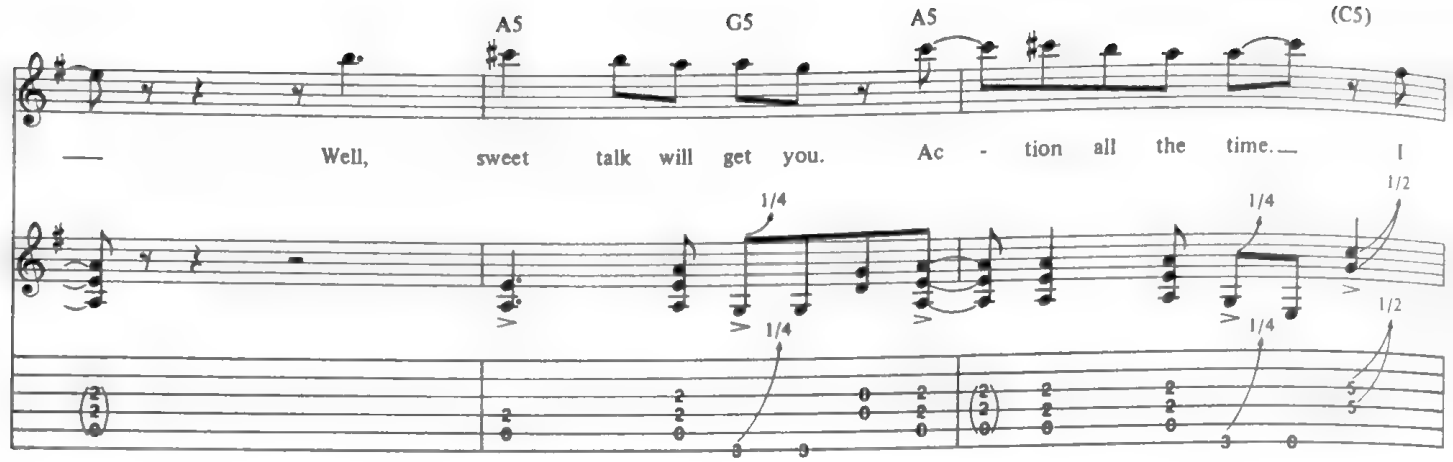
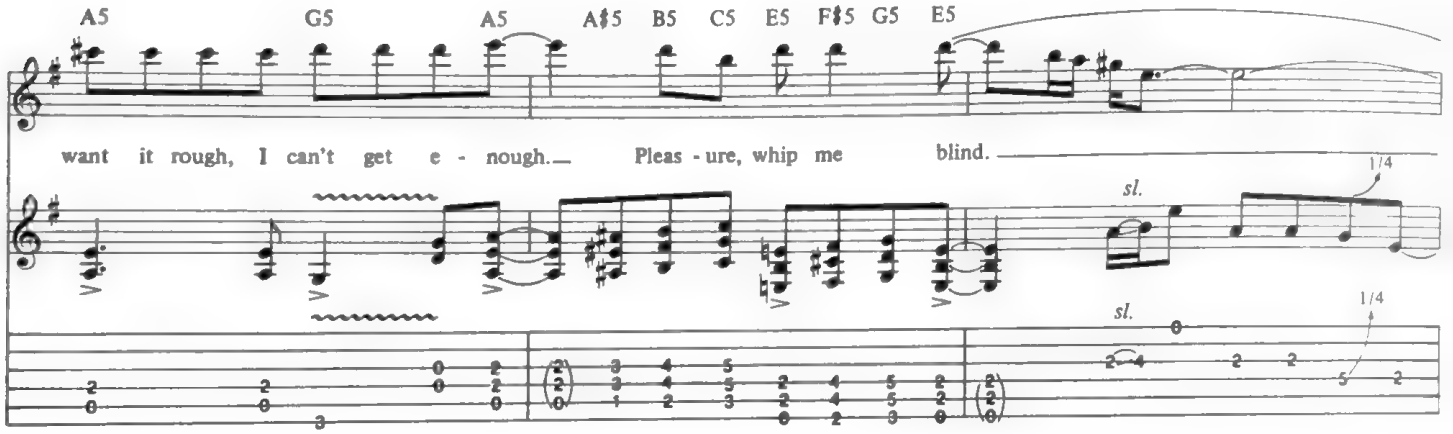
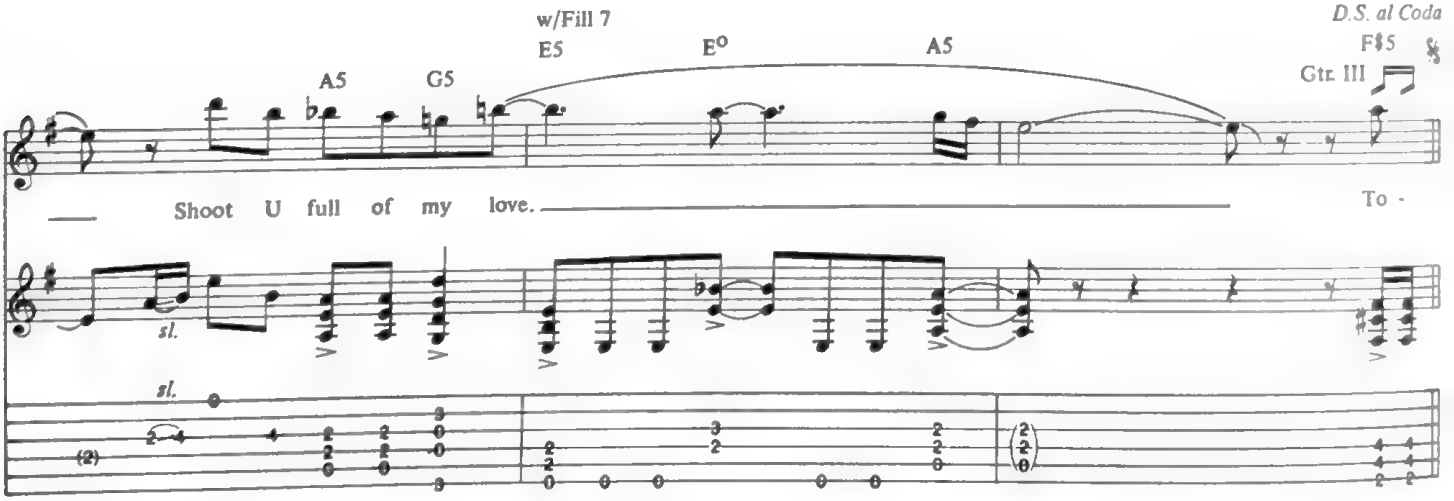

E° A5
kicks, it makes me black and blue.
I
1/4
sl.
1/4
sl.
1. w/Fill 2
A5 G5 A5 (C5) A5 G5 A5 A♯5 B5 C5 E5 F♯5 G5 E5
want it, I need it, I love it to the core. Back - street pus - sy - cat, what's be - hind your door?
1/4
1/4
1/2
1/4
1/4
1/2
A5 G5 E5 A5 G5 E5
Shoot U full of love.
2. Tough
sl.
1/4
Fill 2
Gtr. II
Full
sl.
hold bend
trem. bar
Full
sl.
Full
hold bend
trem. bar
Full
sl.
trem. bar (gradual descent to flab)
sl.

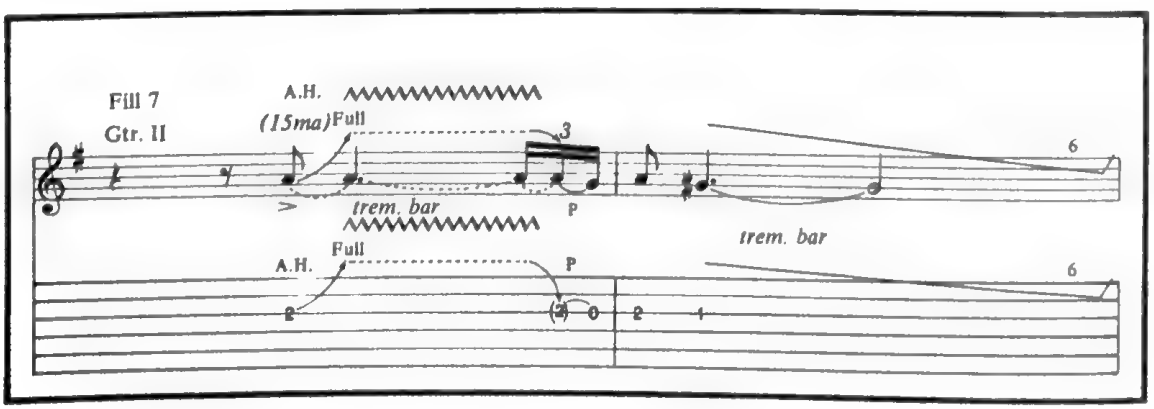

2.
A♭5 G5 F♯5 E5
w/Fill 3
E5 E° A5
A5 G5
Pleas - ure, whip me blind.
Shoot U full of love.
sl. 1/4
Pre-chorus
w/Fill 4
F♯5IX E5VII F♯5IX E5VII A5
Gtr. III
To - night you're all I wan - na own.
Dis - con-nect my tel - e - phone!
Rhy. Fig. 1
1/4
E5 D5 E5 D5
Shoot U full of love.
(Love.)
Shoot U full of my love.
(end Rhy. Fig. 1)
Rhy. Fig. 2
Rhy. Fig. 2A
P.M.
sl.
Fill 3
Gtr. II
Harm.
(8va)
1½
4
trem. bar
*Pull trem. bar sharp.
Fill 4
Gtr. II
Full
Harm.
2½
trem. bar
5

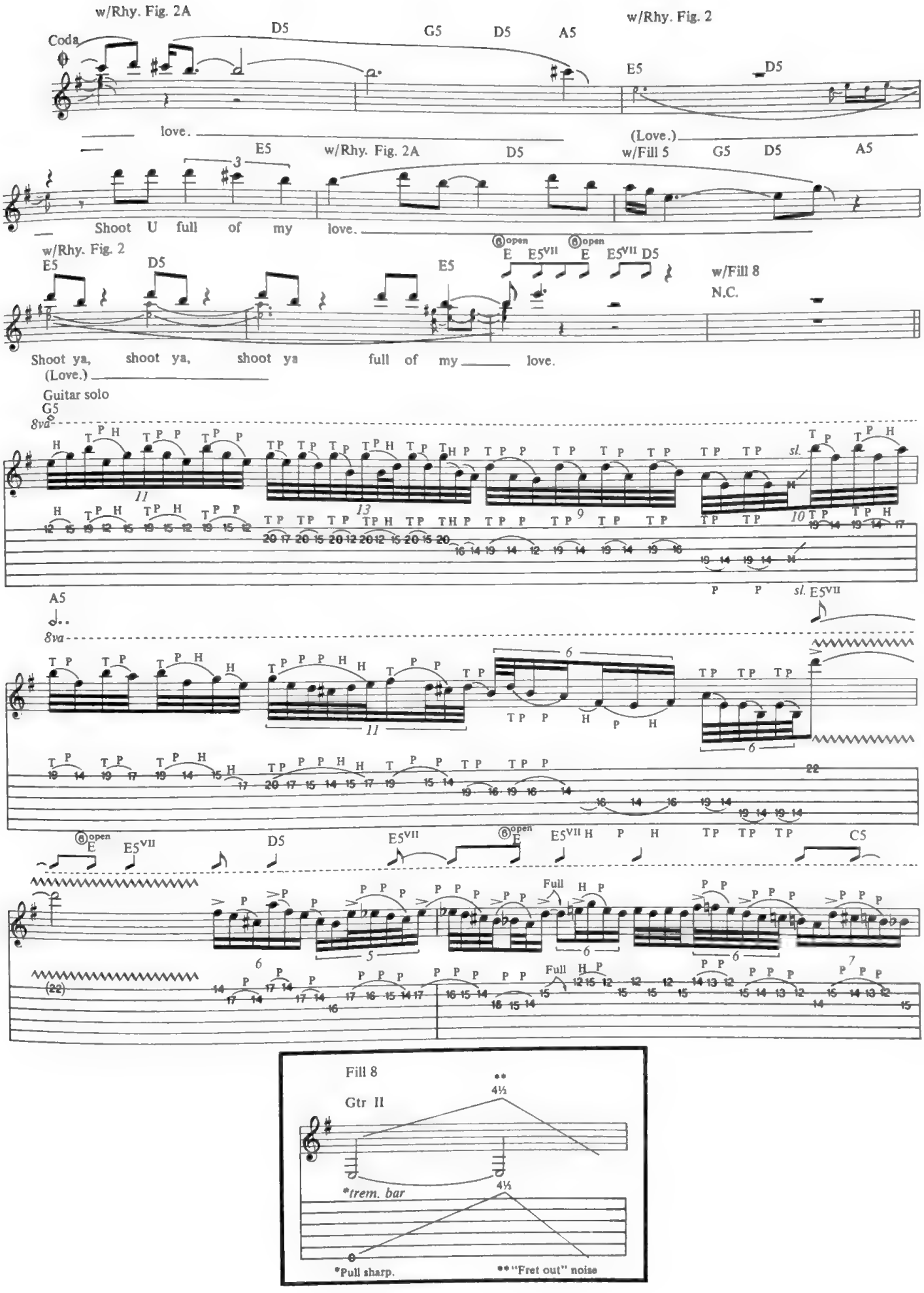

w/Fill 5
G5 D5 A5
E5 D5
To Coda
E5 D5
Shoot ya, shoot ya, shoot ya full of my love.
(Love.)
(end Rhy. Fig. 2A)
P.M.
w/Fill 5
G5 D5 A5
3rd Verse
E5 D5/E
E5 D5
At the speed of sound, she drives me in - sane.
(E5) D5/E
w/Fill 6
E5 E° A
It turns me on, it breaks my can - dy cane. Oh, yeah.
1/4
Fill 5
Gtr. V
w/slide
(steady gliss.)
Fill 6
Gtr. II
8va
Full
semi-harm.
hold bend


A5
G5
A5
(C5)
Well, sweet talk will get you. Ac - tion all the time. I
1/4
1/2

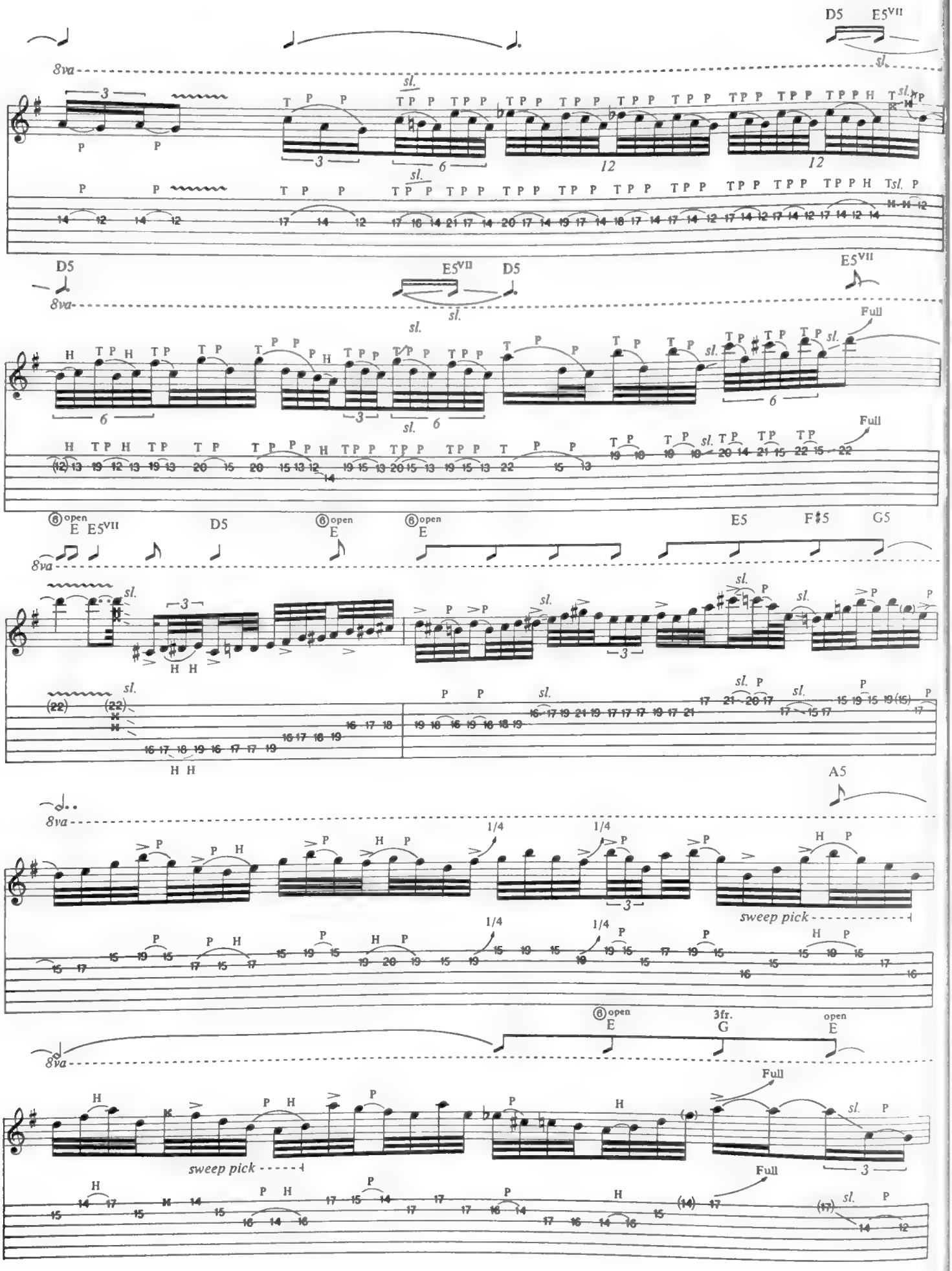

A5
G5
A5
A♯5
B5
C5
E5
F♯5
G5
E5
want it rough, I can't get e - nough. Pleas - ure, whip me blind.
sl.
1/4

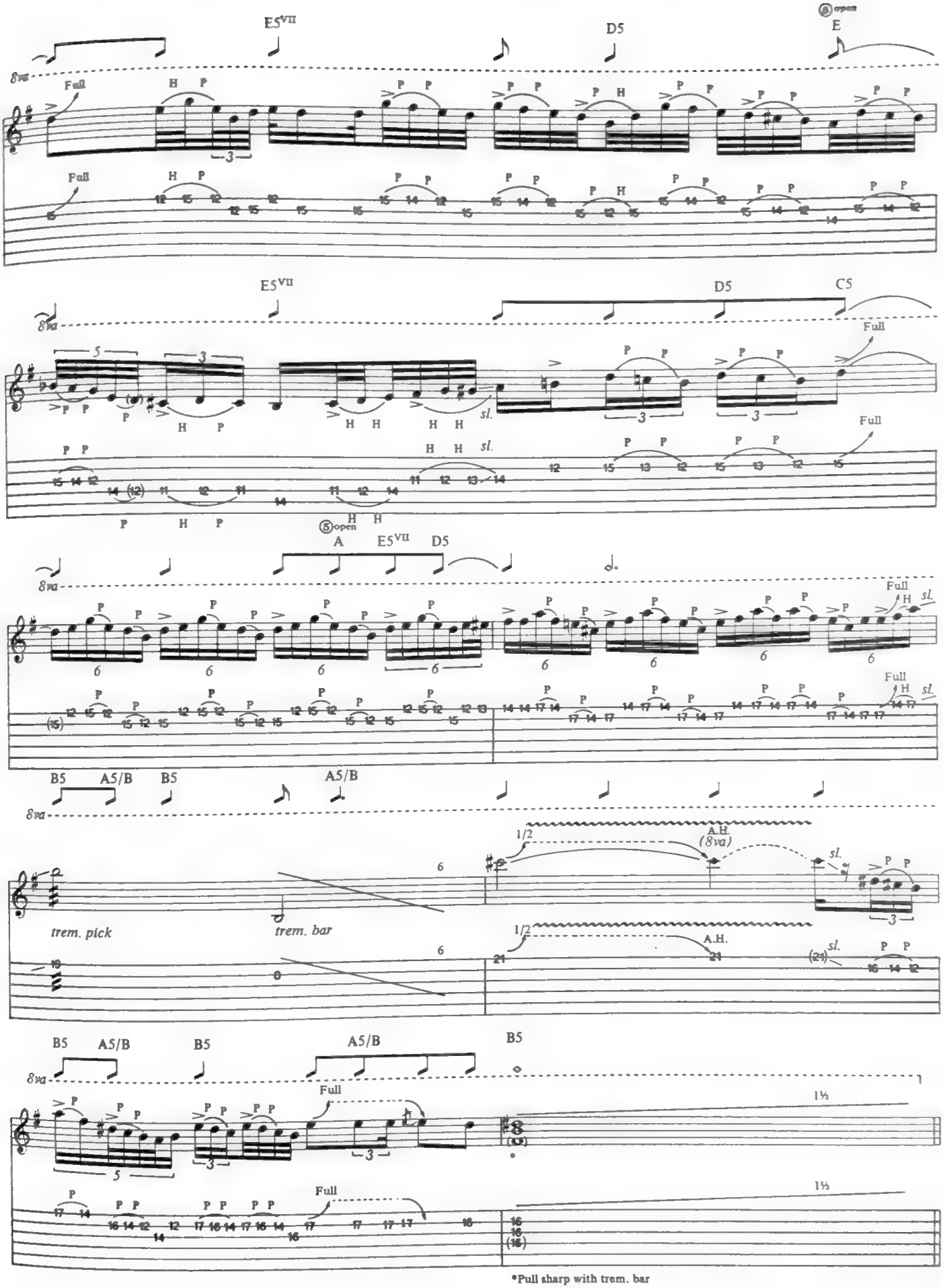

w/Fill 7
E5
E°
A5
D.S. al Coda
F♯5
Gtr. III
A5
G5
Shoot U full of my love.
To -
sl.


Fill 7
Gtr. II
A.H.
(15ma)
Full
trem. bar
P
trem. bar

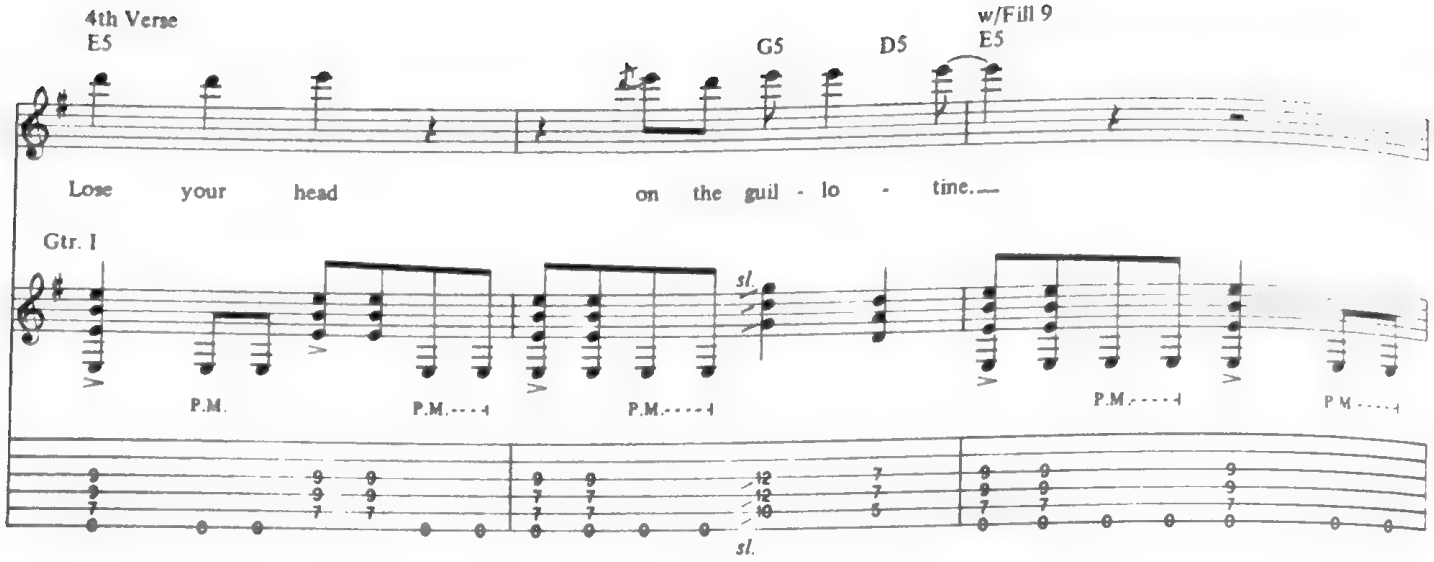

w/Rhy. Fig. 2A
Coda
D5
G5
D5
A5
w/Rhy. Fig. 2
E5
D5
love.
(Love.)
E5
w/Rhy. Fig. 2A
D5
w/Fill 5
G5
D5
A5
Shoot U full of my love.
w/Rhy. Fig. 2
E5
D5
E5
open E E5VII open E E5VII D5
w/Fill 8
N.C.
Shoot ya, shoot ya, shoot ya full of my love.
(Love.)
Guitar solo
G5
8va
sl.
A5
8va
sl. E5VII
open E E5VII
D5
E5VII
open E
E5VII H P H
TP TP TP
C5
Full H P
(22)

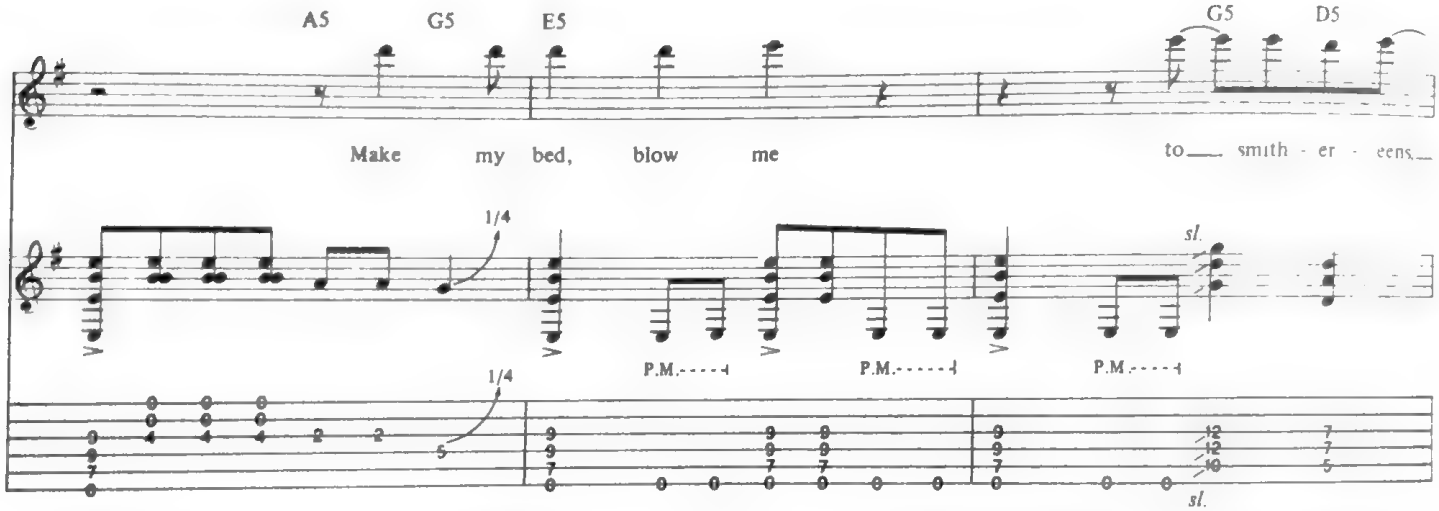
Fill 8
Gtr II
**
4½
4½
*trem. bar
*Pull sharp.
**"Fret out" noise

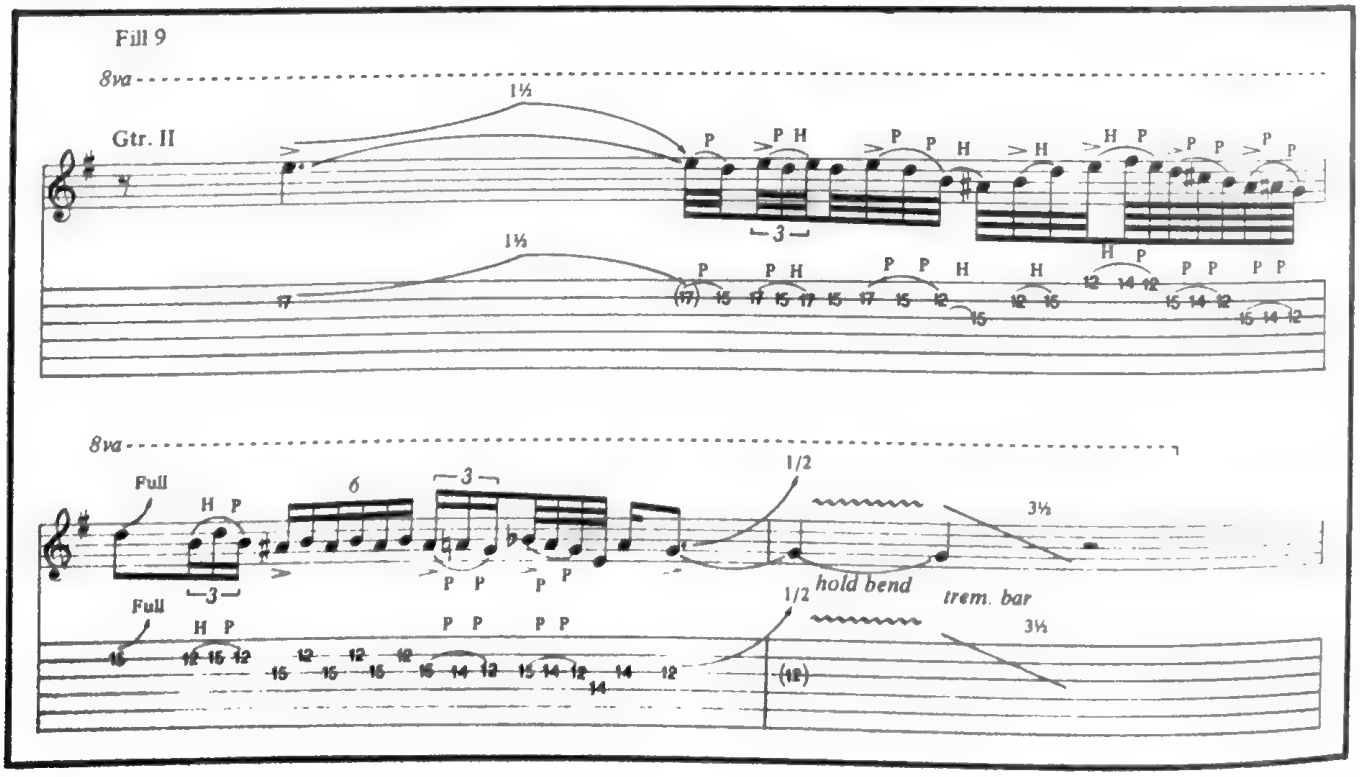

D5
E5VII
8va
sl.
Full
⑥open
E
E5
F♯5
G5
A5
1/4
sweep pick
3fr.
G
open

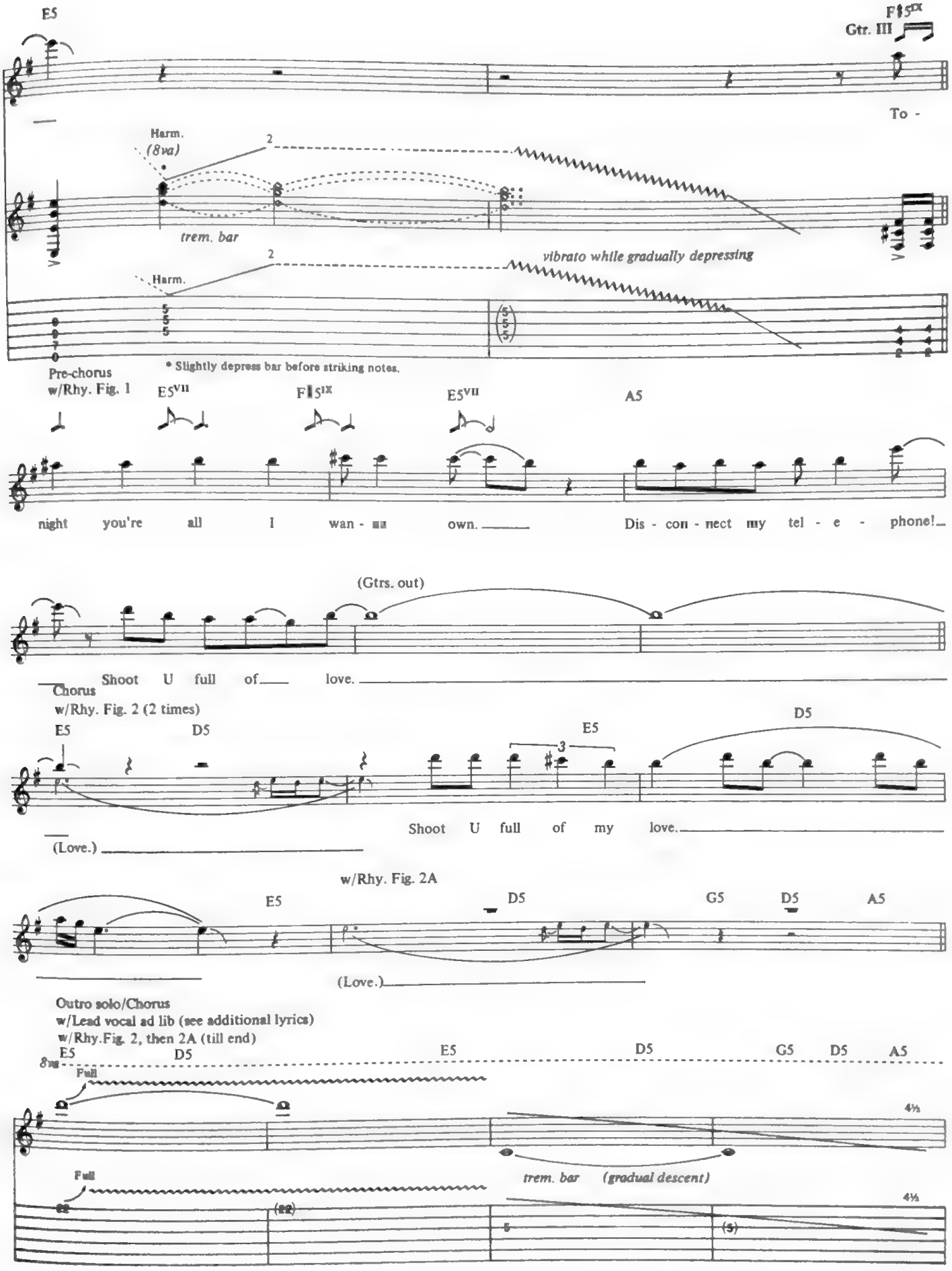


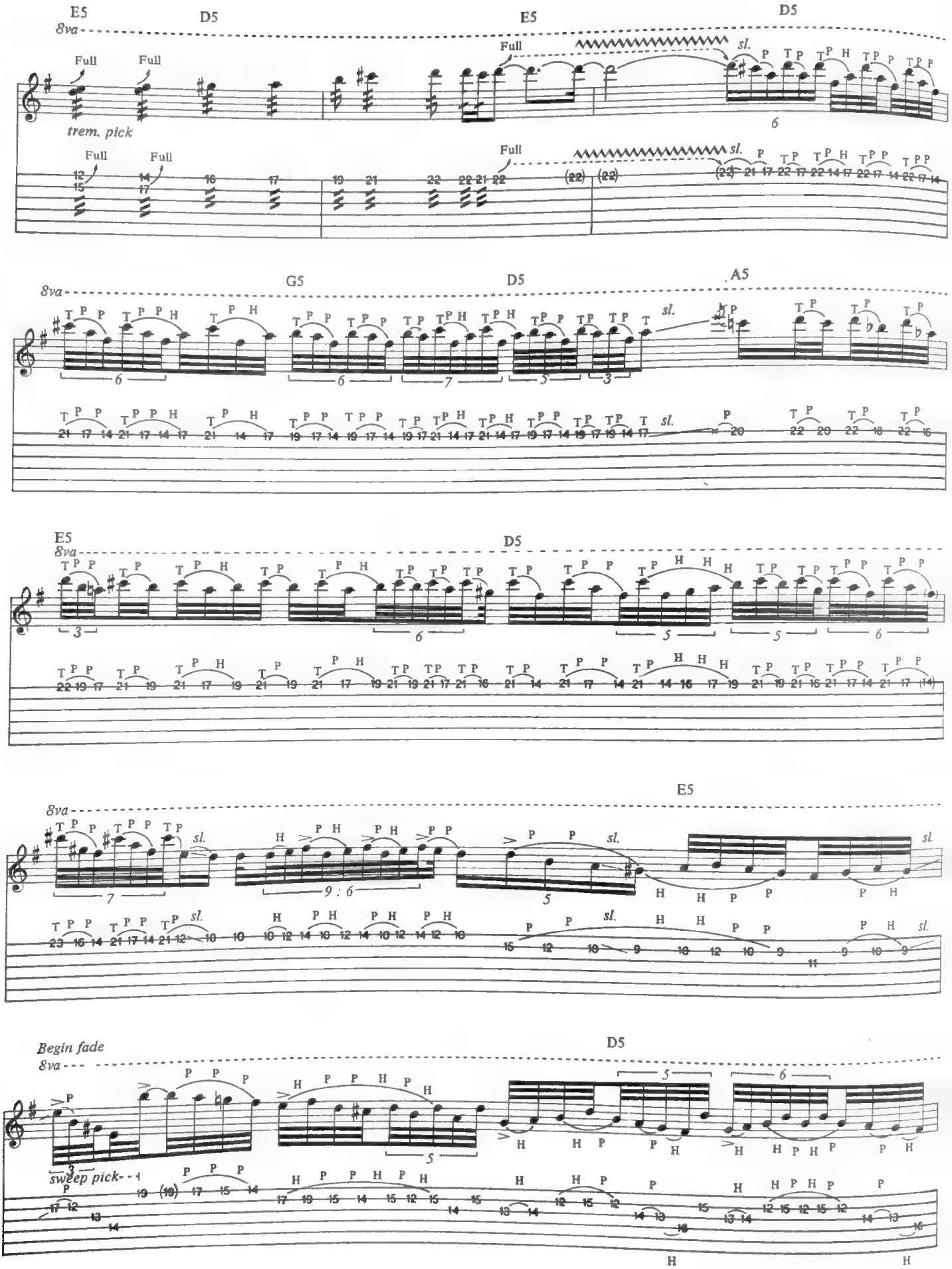
*Pull sharp with trem. bar

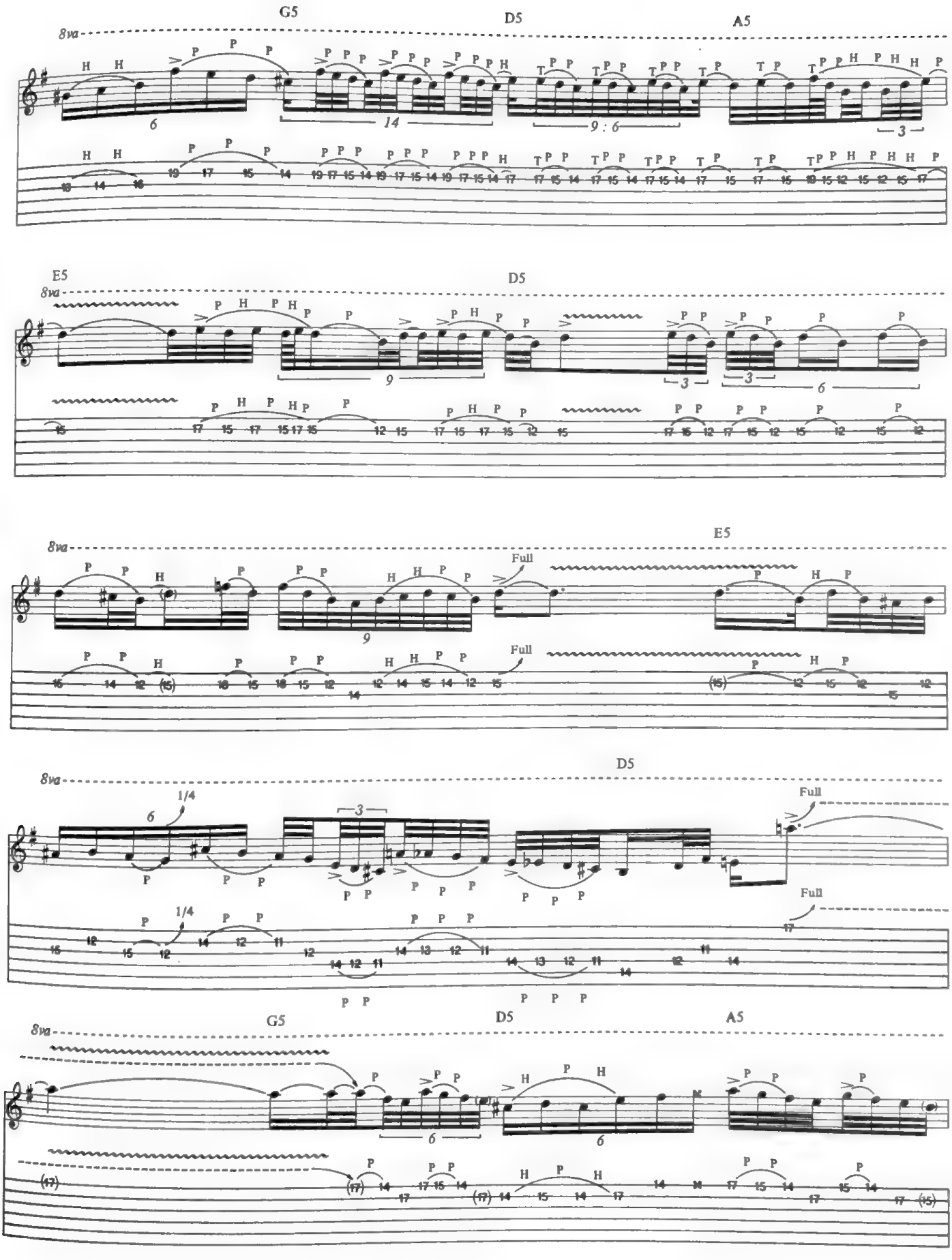

4th Verse
E5
G5
D5
w/Fill 9
E5
Lose your head on the guil - lo - tine.
Gtr. I
P.M.
P.M.
P.M.
P.M.
P.M.
sl.
sl.

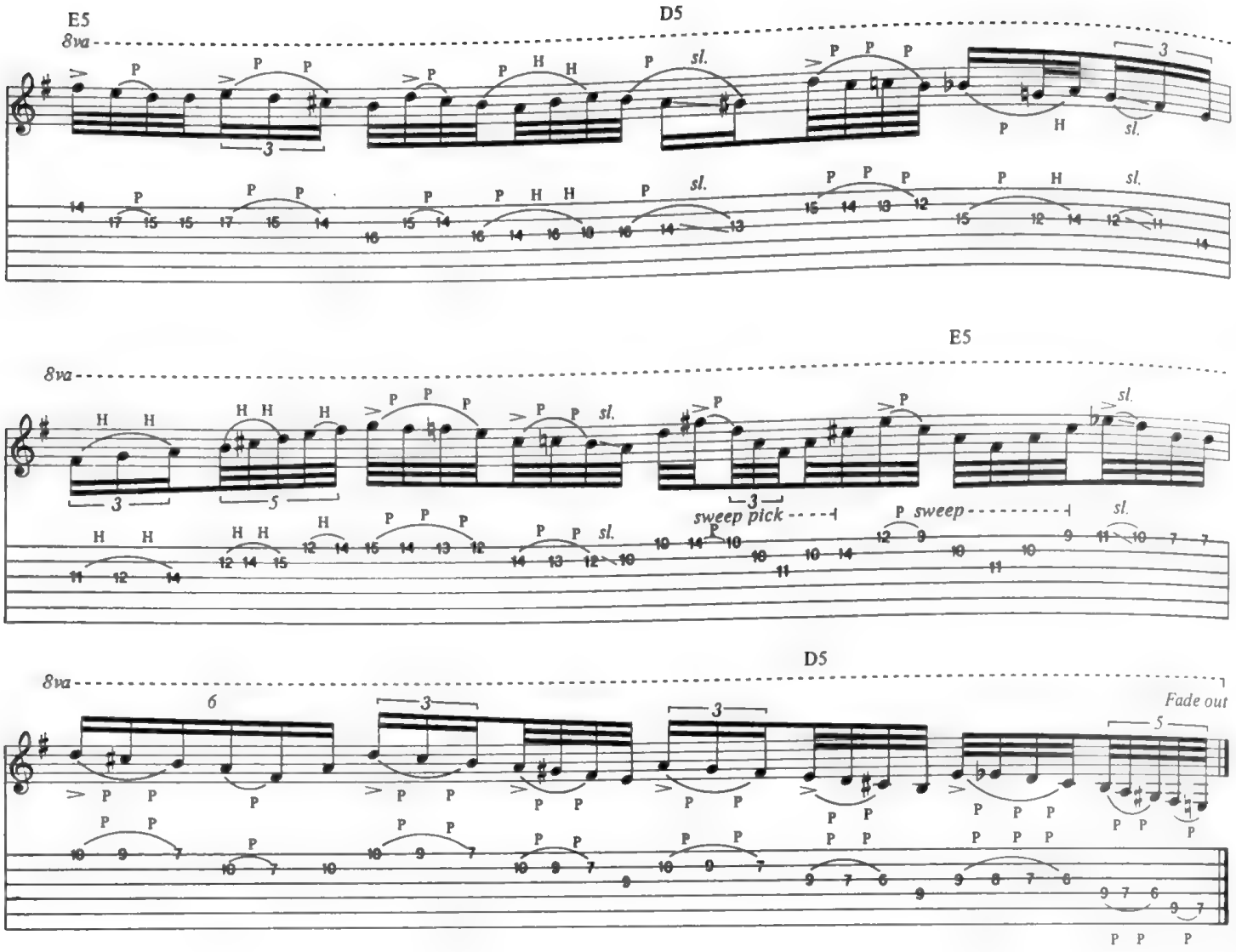

A5
G5
E5
G5
D5
Make my bed, blow me to smith - er - eens
1/4
1/4
P.M.
P.M.
P.M.
sl.
sl.


Fill 9
8va
Gtr. II
1½
1½
8va
Full
Full
hold bend
trem. bar
1/2
1/2
3½
3½


E5
F♯5IX
Gtr. III
To -
Harm.
(8va)
trem. bar
vibrato while gradually depressing
Harm.
* Slightly depress bar before striking notes.
Pre-chorus
w/Rhy. Fig. 1
E5VII
F♯5IX
E5VII
A5
night you're all I wan - na own.
Dis - con - nect my tel - e - phone!
(Gtrs. out)
Shoot U full of love.
Chorus
w/Rhy. Fig. 2 (2 times)
E5
D5
E5
D5
Shoot U full of my love.
(Love.)
w/Rhy. Fig. 2A
E5
D5
G5
D5
A5
(Love.)
Outro solo/Chorus
w/Lead vocal ad lib (see additional lyrics)
w/Rhy.Fig. 2, then 2A (till end)
E5
D5
E5
D5
G5
D5
A5
8va
Full
trem. bar (gradual descent)
Full


E5
D5
E5
D5
8va
Full
Full
Full
Full
Full
sl.
trem. pick
G5
D5
A5
8va
sl.
E5
D5
8va
E5
8va
sl.
sl.
sl.
sl.
Begin fade
D5
8va
sweep pick


G5
D5
A5
8va
E5
D5
8va
E5
8va
Full
Full
D5
8va
1/4
Full
Full
G5
D5
A5
8va



Additional Lyrics

2. Tough girls never break their cool,
Rough boys know they're the ones who rule.
I wanna lick your fire, burn you inside.
Live the sin, inject me in; pleasure, whip me blind.
Shoot U full of love. *(To Pre-chorus)*

Outro: Shoot U full of love.
Full of my love.
Shoot U full of love, love, love, love.

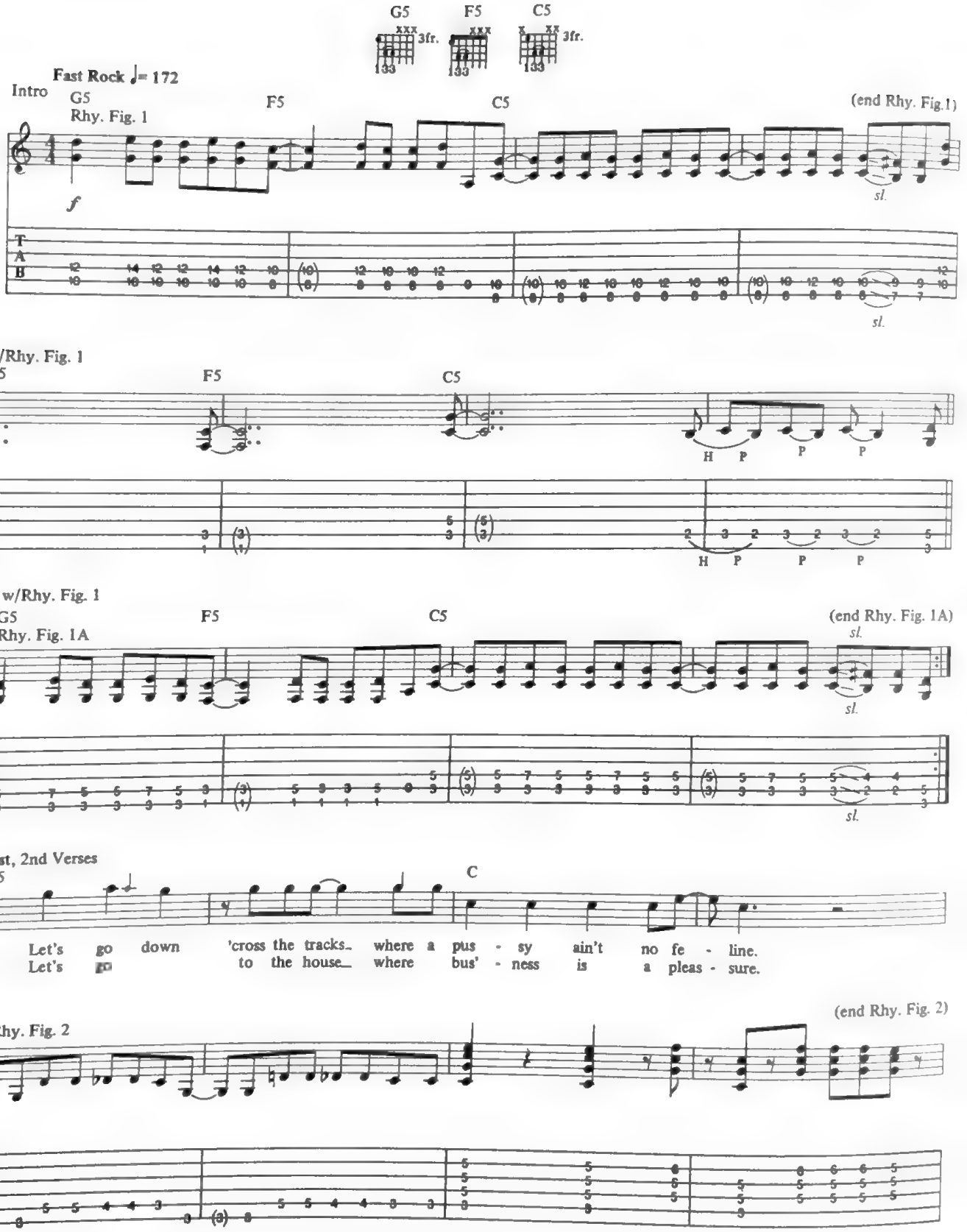
Jay David Buchsbaum

FASTER PUSSYCAT

CATHOUSE

As recorded by FASTER PUSSYCAT

Words and Music by
Taime Downe



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w/Rhy. Fig. 2 *(3 times)*

G5 C

Rev up my Chev - y, I'm gon - na pay to play. With a
Per - ver - sion is an a - ver - sion that won't go a - way. I'm a

G5 C

lick - it - y split I like that taste, I push a - head and fall be - hind.
hard, hard act to swal - low, and she's my bur - ied treas - sure.

G5 w/Fill 1 C

And such a good, good time, we just wan - na stay.
It - 'll be a long, long time be - fore I'm on my way.

Chorus

G5 D5 C5 w/Fill 2

Just got back from the best cat - house in town, and had the

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 *(3 times)* w/Fill 3

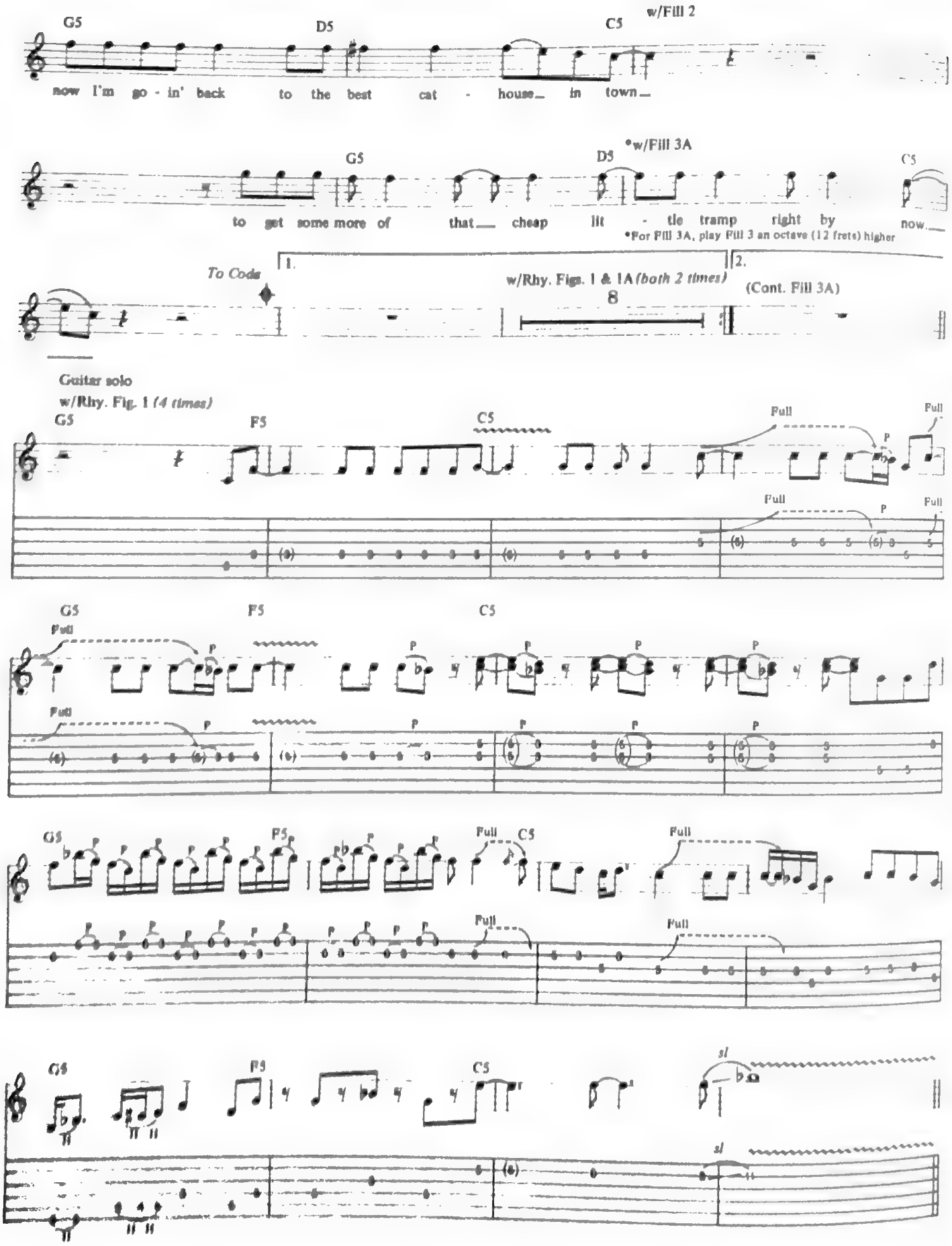
G5 D5 C5

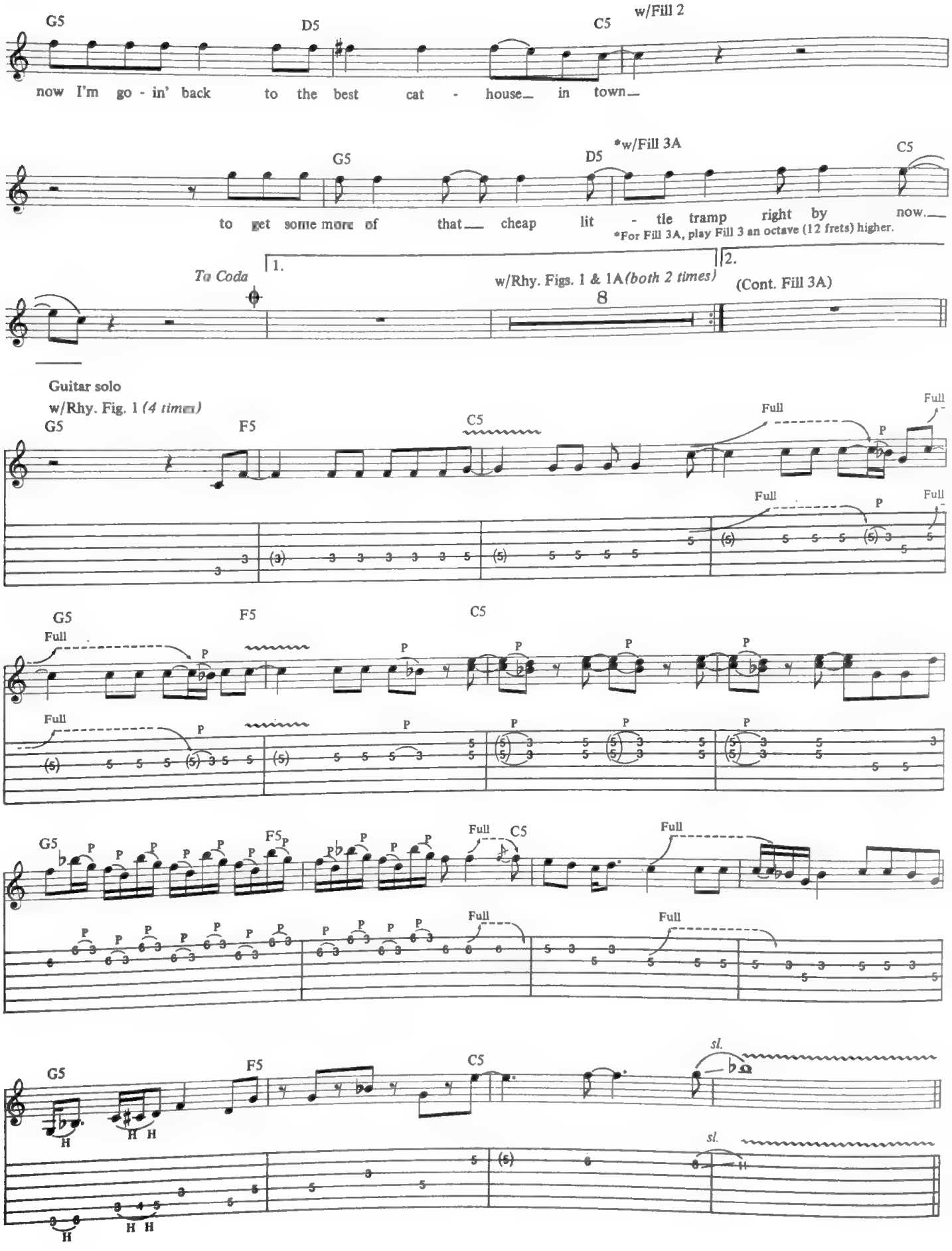
best piece of Mo - na Li - sa I ev - er found. So

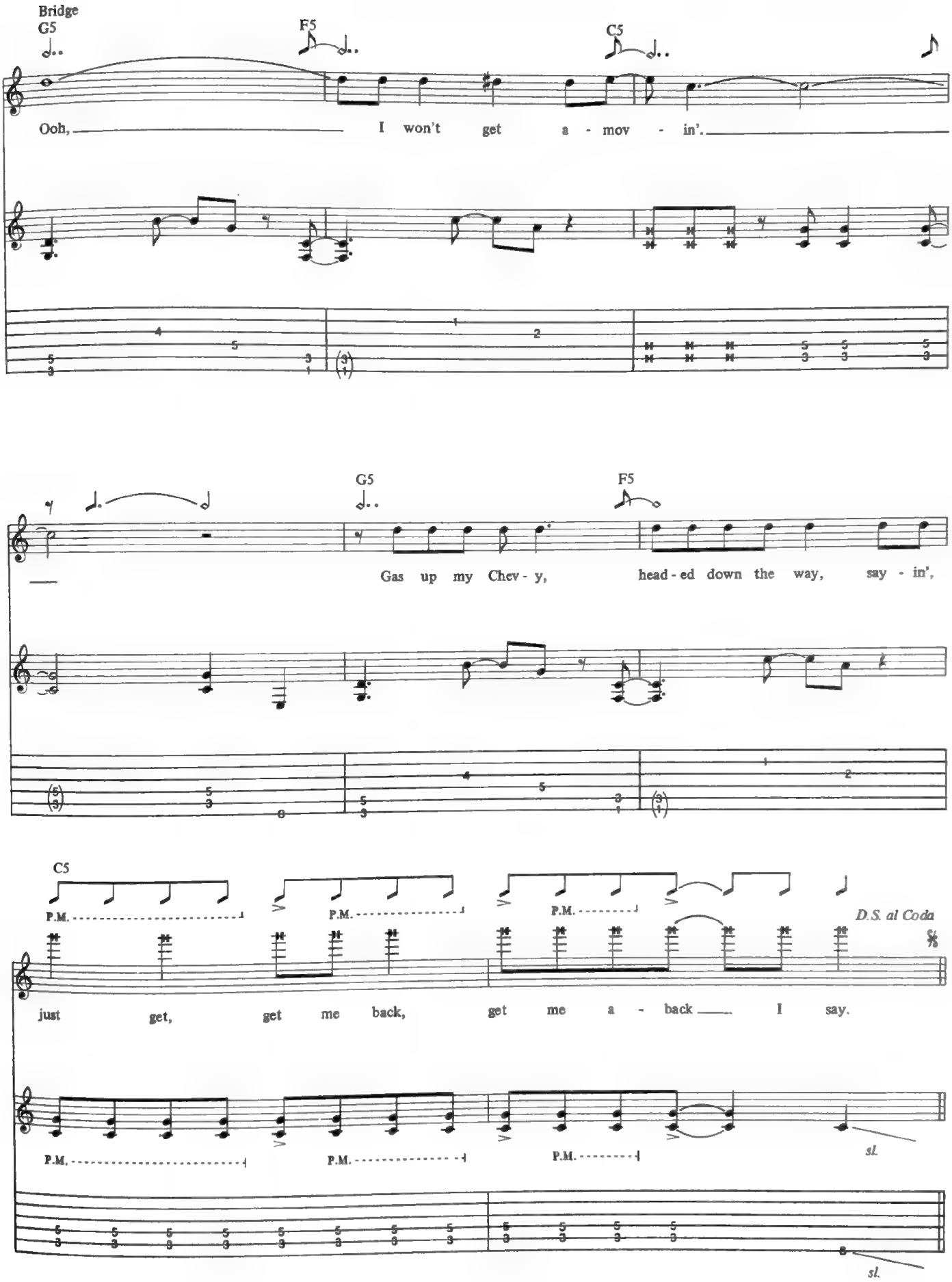
Fill 1

Fill 2

Fill 3


G5
D5
C5
w/Fill 2
now I'm go - in' back to the best cat - house_ in town_
G5
D5
*w/Fill 3A
C5
to get some more of that_ cheap lit - tle tramp right by now_
*For Fill 3A, play Fill 3 an octave (12 frets) higher
To Coda
1.
2.
w/Rhy. Figs. 1 & 1A (both 2 times)
8
(Cont. Fill 3A)
Guitar solo
w/Rhy. Fig. 1 (4 times)
G5
F5
C5
Full
P
sl


G5
D5
C5
w/Fill 2
now I'm go - in' back to the best cat - house in town
G5
D5
*w/Fill 3A
C5
to get some more of that cheap lit - tle tramp right by now.
*For Fill 3A, play Fill 3 an octave (12 frets) higher.
To Coda
1.
2.
w/Rhy. Figs. 1 & 1A (both 2 times)
8
(Cont. Fill 3A)
Guitar solo
w/Rhy. Fig. 1 (4 times)
G5
F5
C5
Full
P
sl.
H


Bridge
G5
F5
C5
Ooh, I won't get a - mov - in'.
G5
F5
Gas up my Chev - y, head - ed down the way, say - in',
C5
P.M.
P.M.
P.M.
D.S. al Coda
just get, get me back, get me a - back I say.
P.M.
P.M.
P.M.
sl.
sl.

Coda

(Cont. Fill 3A)

Chorus

A5 E5

Now I'm go - in' back to the
Now I'm go - in' back to the

Rhy. Fig. 4

w/Fill 4

D5

best cat - house_ in town_
best cat - house_ in town_

And that's the
to get some

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 *w/Fill 5

A5 E5 D5 *Repeat and fade*

best piece of Mo - na Li - sa I_ ev - er found_
more of that_ cheap lit - tle tramp right by now_

*After 1st time, play Fill 5 an octave (12 frets) lower.

Fill 4

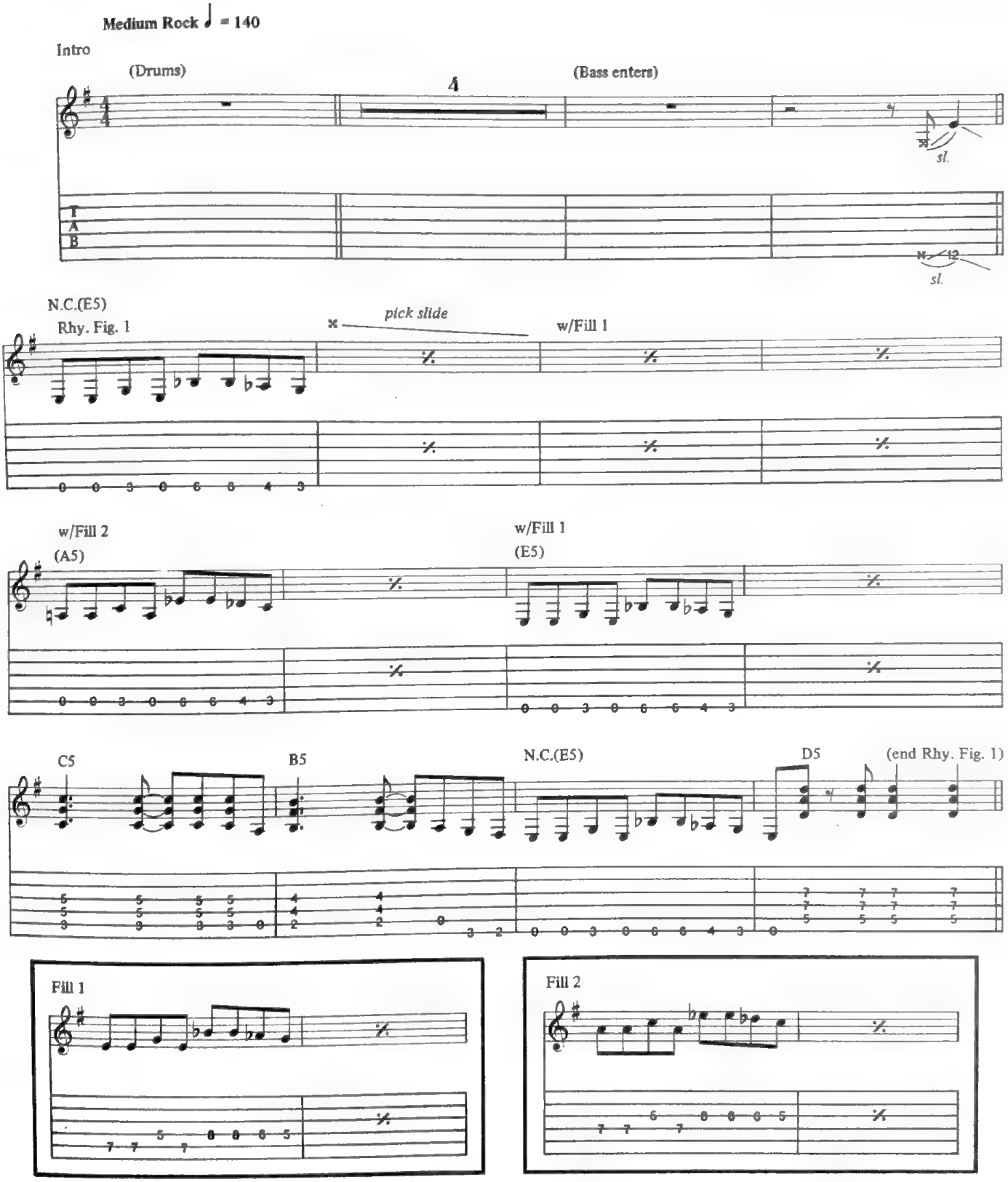
Fill 5

8va

SMASH ALLEY

As recorded by FASTER PUSSYCAT

Words and Music by
Taime Downe and Brent Muscat



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1st, 2nd, 3rd Verses

N.C.(E5) w/Fill 3 w/Fill 3

1. Hang-in' out with jun - ior on the street, 'n' catch-in' new dis - eas - es once a week,
2.3. *See additional lyrics*

P.M. P.M.

(A5) w/Fill 4 (E5) w/Fill 3

in - fect - ing ev - 'ry - one we meet. Our life is just one big trick-or - treat Mo -

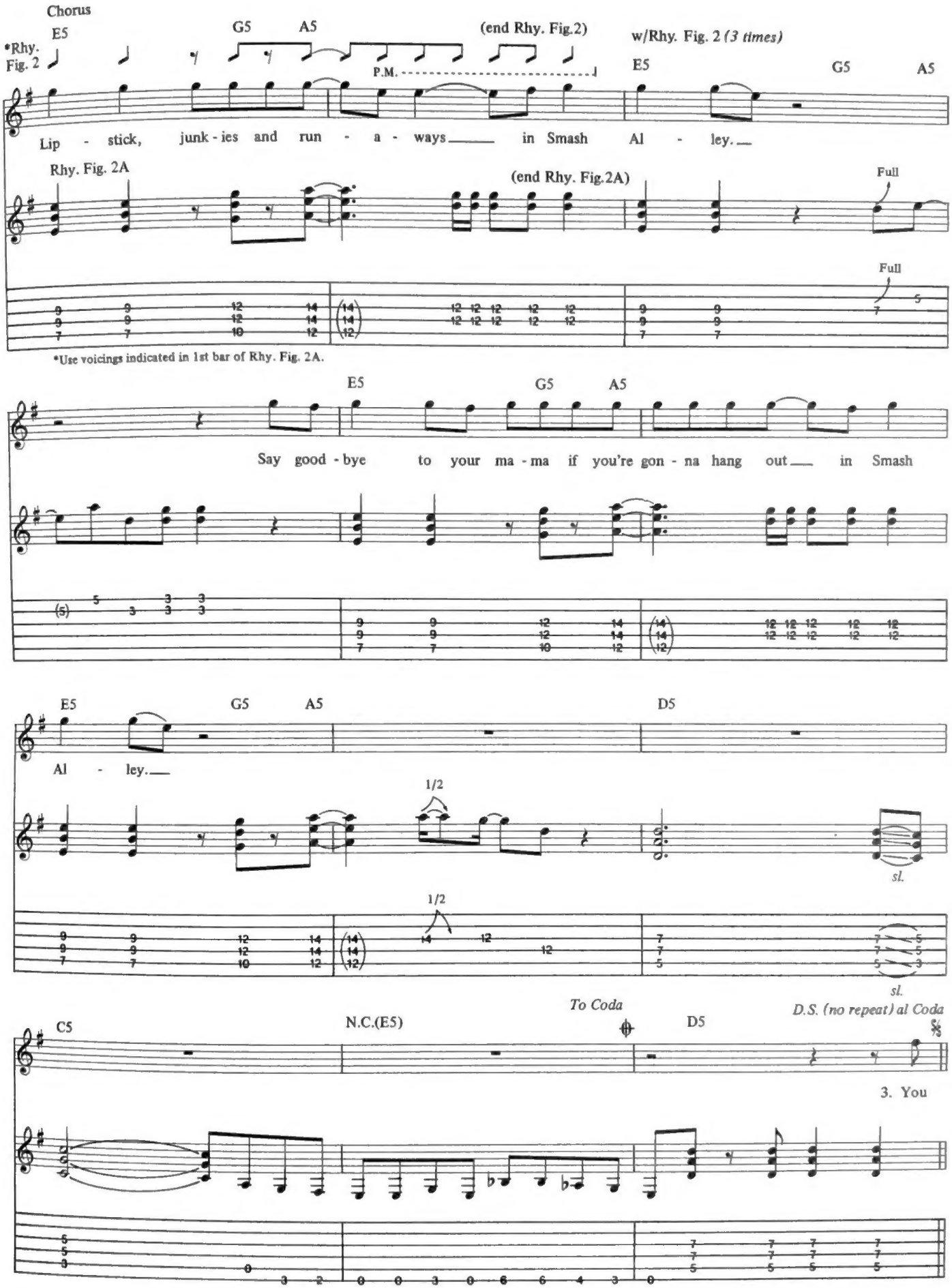
P.M. P.M.

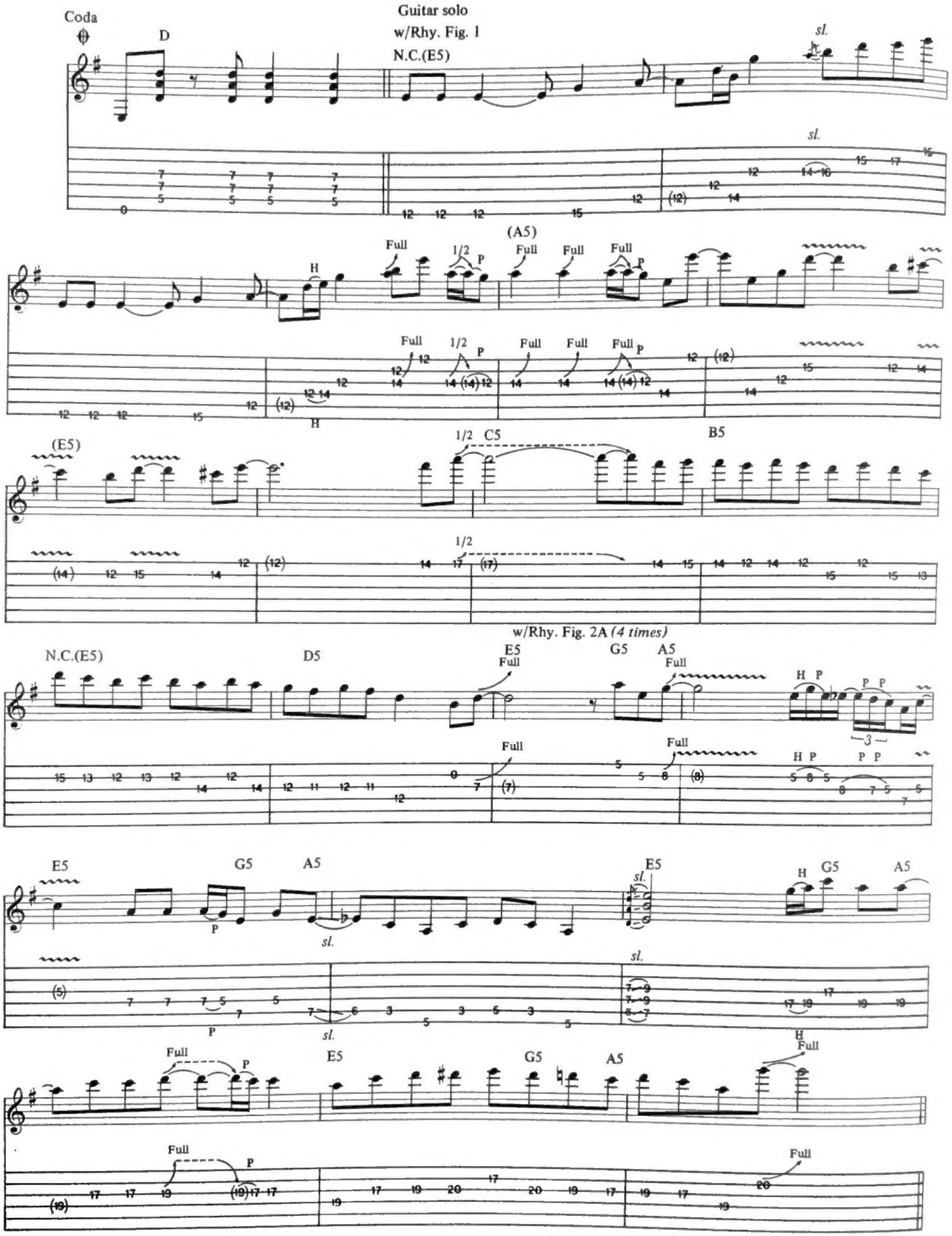
C5 B5 N.C.(E5) D5

lest - ed and ar - rest - ed in Smash Al - ley.

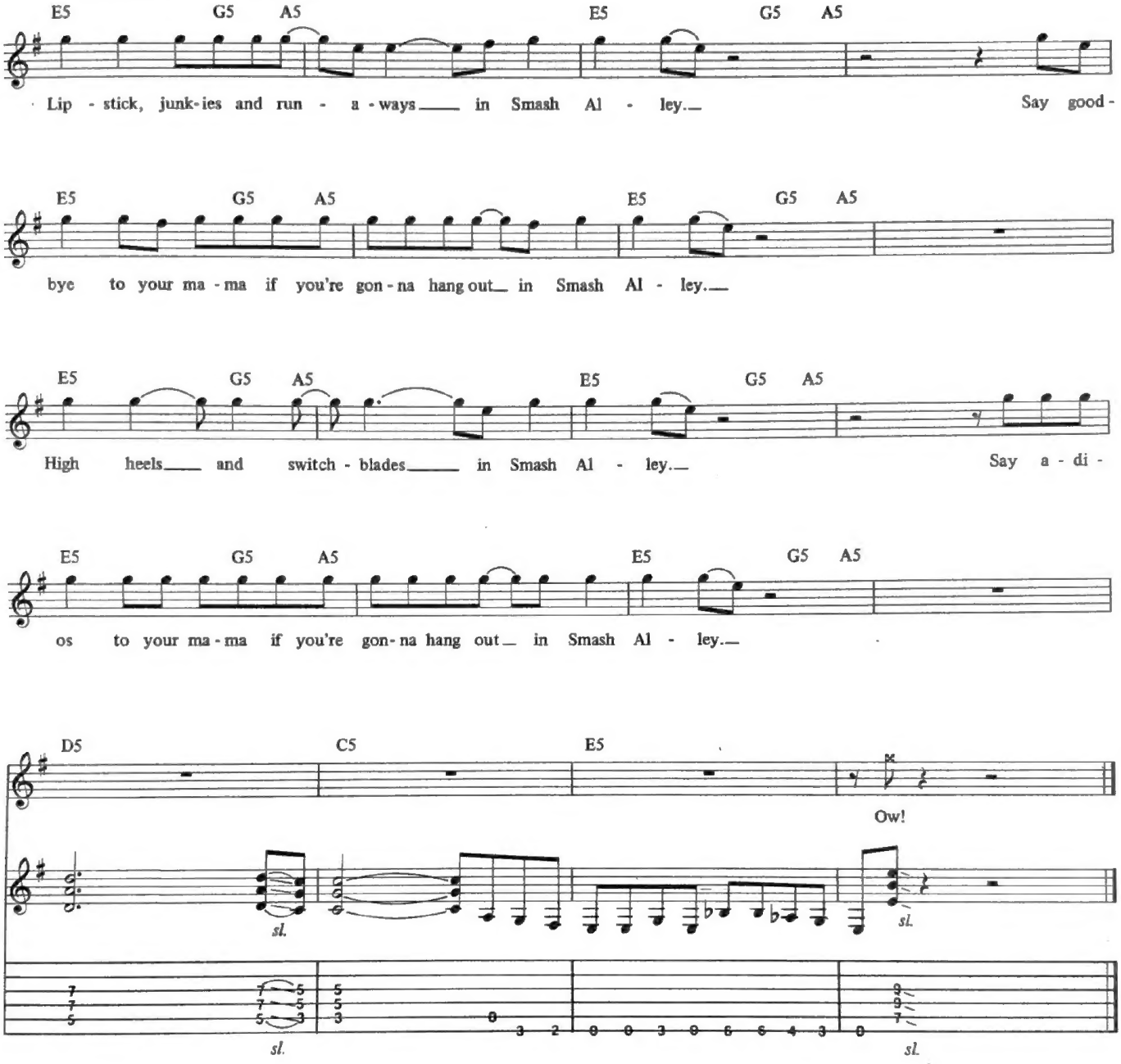
Fill 3

Fill 4


Chorus
E5
G5
A5
(end Rhy. Fig.2)
w/Rhy. Fig. 2 (3 times)
*Rhy. Fig. 2
P.M.
E5
G5
A5
Lip - stick, junk - ies and run - a - ways in Smash Al - ley.
Rhy. Fig. 2A
(end Rhy. Fig.2A)
Full
Full
*Use voicings indicated in 1st bar of Rhy. Fig. 2A.
E5
G5
A5
Say good - bye to your ma - ma if you're gon - na hang out in Smash
E5
G5
A5
D5
Al - ley.
1/2
sl.
1/2
sl.
To Coda
D.S. (no repeat) al Coda
C5
N.C.(E5)
D5
3. You


Coda
D
Guitar solo
w/Rhy. Fig. 1
N.C.(E5)
sl.
(A5)
Full
1/2
P
H
(E5)
C5
B5
w/Rhy. Fig. 2A (4 times)
N.C.(E5)
D5
E5
G5
A5
E5
G5
A5
E5
G5
A5

Chorus
w/Rhy. Fig. 2 & 2A *(both 8 times)*



Additional Lyrics

2. Captain Friendly locked me in his cage.
He said, "Boys, you'd better behave.
She's only fourteen, in the seventh grade.
If her daddy only knew he'd be screamin' in his grave."
Molested and arrested in Smash Alley. *(To Chorus)*

3. You see, Missy just made it out on parole.
She's huddled in the gutter and she's shivering with cold.
She's so high strung, I'm on the tip of her tongue,
Kneeling in the alley all covered with scum.
Molested and arrested in Smash Alley. *(To Chorus)*

BLACKENED
As recorded by METALLICA

BREAKOUT
As recorded by VINNIE VINCENT INVASION

CATHOUSE
As recorded by FASTER PUSSYCAT

CUMIN' ATCHA LIVE
As recorded by TESLA

"5150"
As recorded by VAN HALEN

PARADISE CITY
As recorded by GUNS N' ROSES

PATIENCE
As recorded by GUNS N' ROSES

ROCK ME TO THE TOP
As recorded by TESLA

SHOOT U FULL OF LOVE
As recorded by VINNIE VINCENT INVASION

THE SHORTEST STRAW
As recorded by METALLICA

SMASH ALLEY
As recorded by FASTER PUSSYCAT

SOURCE OF INFECTION
As recorded by VAN HALEN

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